



New England Conservatory



Jordan Hall

THE NEW ENGLAND
CONSERVATORY OF MUSIC

1978-79

290 Huntington Avenue
Boston, Mass. 02115
(617)-262-1120

Member of the New England Association of Schools & Colleges Inc.
Charter Member of the National Association of Schools of Music

Founded by Eben Tourjée in 1867, the New England Conservatory of Music is the oldest independent conservatory of music in the United States, recognized for generations as a source of outstanding musicians.

The school's distinguished alumni are a testament to its quality. Its graduates represent the Conservatory in every major symphony orchestra in the country, comprising a full third of the Boston Symphony. NEC alumni are also members of theater and ballet orchestras, jazz and chamber ensembles, opera companies, and choral groups.

Conservatory students receive private instruction from an eminent faculty, which includes more than 20 members of the Boston Symphony, as well as outstanding artists in chamber music, opera, and jazz. In addition to private lessons, students receive regular ensemble instruction and performance opportunities with the school's numerous performing organizations. Ranging from the Symphony Orchestra and Chorus to the Ragtime Ensemble and Electronic Music Group, NEC's performing ensembles are among the foremost in the country.

The school's ensembles, students, and faculty present over 300 free concerts per year as a service to the public in Boston and the surrounding communities. Located in the cultural center of the city, the Conservatory regularly joins with such institutions as the Boston Symphony, Museum of Fine Arts, and Isabella Stewart Gardner Museum, in presenting performances of artistic excellence.

The quality of instruction and performance, the diversity of programs and musical experience, and its location in an extraordinary educational and cultural environment, all make New England Conservatory of Music an exciting and exceptional institution.

TRUSTEES

OFFICERS

William R. Driver, Jr.
James Stanley Ballinger
Larry J. Livingston
Andrew J. Falender
Paul Levenson

William W. Windle
Roger D. Scoville

Chairman
President
Vice President
Vice President
Vice Chairman and Chairman of the
Executive Committee
Vice Chairman for Development
Treasurer

CHAIRMEN OF TRUSTEE COMMITTEES

James L. Terry
Paul Montrone
William W. Windle
Richard L. Friedman
Roger D. Scoville
John Ryan
Nancy H. Carter
Anne H. Wallace

Academic Affairs
Administration and Finance
Development
Facilities
Investments
Long Range Planning
On Trustees
Friends

TRUSTEES

Walter M. Aikman
*Mrs. Harry Antoniadis
*Mrs. Mary W. Baird
**James Stanley Ballinger
**Mrs. C. Gordon Bell
*Edward L. Bernays
*Mrs. Nancy Bettigole

*George R. Brown
*Mrs. Hugh A. Carney
**Mrs. Nancy H. Carter
Frederic C. Church, Jr.
William Congleton
*Ford H. Cooper
*John G. Cushman

Alexander D'Arbeloff
Richard P. Donovan
**William R. Driver, Jr.
*Mrs. William R. Driver, Jr.
Professor Richard Eells
*Mrs. Albert C. England, Jr.
*Mrs. Stanley G. French
*Mrs. Marc Friedlaender
Richard L. Friedman
*Charles M. Ganson
*Mrs. Richard S. Ginsberg
*Mr. Avram J. Goldberg
*John W. Goodrich
*John L. Grandin III
*Robert E. Gregg
*Francis W. Hatch, Jr.
Mrs. Charles F. Hovey
Mrs. Richard A. Howard
*Mrs. Hollis Hunnewell
Mrs. Robert S. Hurlbut
Robert Lague
**Professor Roy Lamson
**Paul Levenson
Henry Sears Lodge
*Mrs. Charles E. Mason, Jr.
*Robert W. Mathews
*Mrs. Ross A. McFarland
*John R. McLane, Jr.
**Melvin B. Miller
Colman M. Mockler, Jr.
**Dr. Frances D. Moore
*Alan R. Morse, Sr.
Mrs. Lester Morse, Sr.

*Mrs. Kenneth B. Murdock
Morgan Palmer
Dr. Maurice M. Pechet
*Mrs. Guido R. Perera
*Thomas D. Perry, Jr.
Mrs. Irving W. Rabb
*Perry Rathbone
*Dr. E. Peirson Richardson, Jr.
Dr. George S. Richardson
*Mrs. Aaron Richmond
Kenneth R. Rossano
*Mrs. H. S. Payson Rowe
**John Ryan
*Thomas J. Scott
**Roger D. Scoville
*David W. Scudder
*Paul H. Spiers, Jr.
Dr. Fredrick J. Stare
George H. Stephenson
*Campbell Steward
*Dr. Anna M. Terry
**James L. Terry
*Mrs. Lucius E. Thayer
W. Nicholas Thorndike
*Mrs. Albert C. Titcomb
*Ralph B. Vogel
**Mrs. Monte J. Wallace
*Mrs. Elizabeth F. Willis
**William W. Windle
Dr. Nicholas T. Zervas

*Associate Trustee
**Executive Committee Member

TABLE OF CONTENTS

Trustees	3
Administration	5
Faculty	5
Performing Organizations	9
Admissions	12
Tuition and Fees	20
Financial Aid	22
Academic Regulations and Information	27
Undergraduate Studies	37
Graduate Studies	46
Course Descriptions	54
Facilities	79
Allied Activities	83
Services	85
Faculty Biographies	87
Calendar	Inside Back Cover

The New England Conservatory of Music does not discriminate against any prospective or enrolled student, faculty, administrative or other employee or prospective employee; or any other individual on the basis of race, color, religion, national origin, handicap or sex in the admission of students, in educational programs, or in employment practices. All inquiries concerning this policy should be referred to the Dean or Director of Administrative Affairs.

ADMINISTRATION

James Stanley Ballinger
President

Larry J. Livingston
Vice President

Peter J. Hodgson
Dean

William Mahan
Director of Admissions

Rita Longstreth
Registrar

Melanie Allman
Director of Financial Aid

Geraldine E. Ostrove
Director of Libraries

Nancy H. Carter
Director of the Extension Division

Webster Lewis
Director of Community Services

Chester W. Williams
Dean of Summer School

Susan Daugherty
Director of Residence

Thurston Smith
Director of Placement

Andrew J. Falender
Vice President

Peter J. Schoenbach
Associate Dean/

Executive Assistant
to the President

John W. Carpenter
Director of Development

Gene C. Haley
Director of Public Affairs

James Whitaker
Administrative Coordinator

Joyce Bynum
Director of Alumni

Eva Bitsberger
Executive Director of the Friends

Ann O'Malley
Director of Business Office

Robert A. Rachdorf
Director of Audio-Visual Facilities

Elizabeth Burnett
Performance Librarian

Andrew Mahoney
Superintendent of Maintenance

Jonathan Wulp
Manager of Concert Halls

FACULTY

ORCHESTRAL INSTRUMENTS

Strings

Eric Rosenblith, Chairman, violin

Robert Brink, violin

Nancy Cirillo, violin

Dorothy DeLay, violin

*Max Hobart, violin

Louis Krasner, violin

Masuko Ushioda, violin

*Albert Bernard, viola

*Burton Fine, viola

*Eugene Lehner, viola

Scott Nickrenz, viola

Madeline Foley, violoncello

Laurence Lesser, violoncello

*Robert Ripley, violoncello

Benjamin Zander, violoncello

Edwin Barker, bass

*Leslie Martin, bass

*Henry Portnoi, bass

*William Rhein, bass

*Lawrence Wolfe, bass

Woodwinds

*James Pappoutsakis, Chairman, flute

Robert Stallman, flute

*Lois Schaefer, flute and piccolo

Frederic Cohen, oboe

Alfred Genovese, oboe

- *Fernand Gillet, oboe
- *John A. Holmes, oboe
- *Wayne Rapier, oboe
- *Louis Speyer, oboe and English horn
Laurence Thorstenberg, oboe and
English horn
- *Peter W. Hadcock, clarinet
William G. Wrzesien, clarinet
Joseph Allard, saxophone
Kenneth Radnofsky, saxophone
Stephen Maxym, bassoon
- *Matthew Ruggiero, bassoon

Brass

- *Andre Come, trumpet
- *Armando Ghitalla, trumpet
Paul Ingraham, French horn
Charles A. Lewis, Jr., trumpet
Robert Nagel, trumpet
- *Thomas E. Newell, Jr., French horn
- *David Ohanian, French horn
- *Harry Shapiro, French horn
- *Ronald Barron, trombone
John Coffey, trombone
Thomas Everett, trombone
- *William M. Gibson, trombone
John Swallow, trombone and baritone
Thompson Hanks, tuba

Harp

- *Bernard Zighera
- *Ann Hobson

Timpani & Percussion

- *Everett Firth
- *Frank Epstein
- *Fred Buda

Organ

Yuko Hayashi, Chairman
Mireille Lagacé
Fritz Noack
Robert Schuneman
Donald Teeters

Opera

David Bartholomew, Chairman
James Gardner

Chamber Music

Larry Livingston, Music Director
Benjamin Zander, Chairman
Eric Rosenblith, strings
Rudolf Kolisch, Artist in Residence,
strings
Robert Brink, strings
Burton Fine, strings
Max Hobart, strings
Louis Krasner, strings
Eugene Lehner, strings
Laurence Lesser, strings
Scott Nickrenz, strings
Fredric Cohen, woodwinds
Peter Hadcock, woodwinds
John Heiss, woodwinds
Robert Nagel, brass
Thomas E. Newell, Jr., brass
Victor Rosenbaum, keyboard
Leonard Shure, keyboard
Frank Epstein, percussion

KEYBOARD INSTRUMENTS

Piano

Victor Rosenbaum, Chairman
Katja Andy
Gabriel Chodos
Evelyne Crochet
Veronica Jochum
Jacob Maxin
André-Michel Schub
Russell Sherman
Leonard Shure
Jean Stackhouse
Yoriko Takahashi
Patricia Zander

Harpsichord

John Gibbons
Mireille Lagacé

Grace Feldman, Performance of
Early Music

Performance of Early Music

Daniel Pinkham, Chairman
Grace Feldman
John Gibbons
Laura Jeppesen
Kenneth Roth
Nancy Joyce Roth
Robert Paul Sullivan
Julia Sutton
Daniel Stepner

ACADEMIC STUDIES

Humanities

Lee Sanford Halprin, Chairman
Richard Moore
Carl Nagin
Abby Rockefeller
Henry Augustine Tate

Languages

Nadine Harris, French
Barbara Reutlinger, German
Anna Yona, Italian

Theoretical Studies

Robert Cogan, Chairman —
Graduate Studies and Theory Majors

James Hoffmann, Chairman —
Undergraduate Studies
Albert Bernard
Maryse Carlin
Lyle Davidson
John Felice
John Heiss
Donald Lafferty
Joseph Maneri
Victor Rosenbaum
Robert Selig
Gerald Zaritzky

History and Literature of Music

Julia Sutton, Chairman
Anne Vaughan Hallmark
John Heiss
Donald Lafferty
Daniel Pinkham
Kenneth Roth
Peter Lyman Row, Non-Western Music

Music Education

Frank Battisti, Chairman
Frank Abrahams
Judith Bedford
Victor Dal Pozzal
Donald Dregalla
Thomas Everett
Lenke Horvath
Robert Mogilnicki
Michael Walters

Afro-American Music

Carl Atkins
Fred Buda
Jaki Byard
Frank Gallagher
Charles A. Lewis, Jr.
Webster Lewis
Thomas McKinley
George Russell
Chuck Wayne

Third Stream Music

Ran Blake, Chairman
Hankus Netsky
Peter Lyman Row

Guitar

Robert Paul Sullivan
Frank Gallagher
Chuck Wayne

Voice

Mark Pearson, Chairman
Bernard Barbeau
Laurence Bogue
Susan Fisher Clickner
Jan DeGaetani, Ruth S. Morse
Visiting Scholar
Ray DeVoll
Eleanor Steber

Symphony Orchestras

Larry Livingston, Music Director,
NEC Symphony Orchestra
Richard Pittman, Conductor,
NEC Repertory Orchestra

Contemporary Ensemble

Larry Livingston, Music Director

Concert Choir and Chamber Singers

Lorna Cooke deVaron, Conductor
James Pajak, Assist. Conductor

Wind Ensemble

Frank Battisti, Conductor
Michael Walters, Conductor,
Repertory Wind Ensemble
Carl Atkins, Conductor,
Chamber Wind Ensemble

Conducting

Frank Battisti, Wind Ensemble
Lorna Cooke deVaron, Choral Conducting
Richard Pittman, Orchestral
Conducting

Repertory Coaching and Vocal Accompaniment

Terry Decima
Philip Morehead
Gaît Sirguez

Composition

Donald Martino, Chairman
Malcolm Peyton
Robert Ceely, Director of the
Electronic Studio
Robert Cogan
John Heiss
Thomas McKinley

Instrument Maintenance and Repair

Frank Hanson, piano tuning
J. Bradley Taylor, strings

Emeriti

Richard Burgin
Francis Judd Cooke
Howard Goding
Frederick Jagel
Harrison Keller, President Emeritus
Ré Koster

Gladys Miller
Lucille Monahan
Miklos Schwalb

Academic Advisors

Nancy T. DeLong, Assistant Dean;
Advisor to Trumpets, French Horns,
Tubas, Voice, Vocal Accompaniment,
and Vocal Pedagogy Majors.
Barbara Burg; Afro-American Department,
Strings, Third Stream Department,
Trombones, and Euphoniums.
Kristin Samuelson; Woodwind, Harp,
Graduate Music Education,
Theory and Composition Majors
Janet McGhee; Conducting, Guitar,
Music Literature, Performance of Early
Music Department, Piano, Organ,
and Harpsichord Majors

*Member or former member of the Boston Symphony Orchestra

PERFORMING ORGANIZATIONS

CONSERVATORY SYMPHONY ORCHESTRA

The Conservatory Symphony Orchestra, founded in 1902 by George Chadwick, has been an integral part of Boston's musical life ever since, giving from six to eight concerts a year in Jordan Hall. However, the main function of the orchestra is to provide training for talented instrumentalists in the standard symphonic literature, as well as in the lesser-explored by-ways of the repertory, ranging from pre-Bach centuries to the present. The orchestra performs in the opera productions given annually by the Conservatory Opera Theatre and in various special events scheduled throughout the year. A major aspect of the Symphony Orchestra program involves the appearance, for both reading rehearsals and concert presentation, of distinguished guest conductors from throughout the world. During the 1977-78 year, in addition to music director Larry Livingston, the orchestra worked with Kazuyoshi Akiyama, Anshel Brusilow, Sergiu Commissiona, Lorna Cooke deVaron, Lukas Foss, James Gardner, Thomas Nee, and Benjamin Zander.

REPERTORY ORCHESTRA

The Repertory Orchestra of 115 members is conducted by Richard Pittman, and presents a number of concerts each year in Jordan Hall. The orchestra reads a great deal of music, with emphasis on the standard orchestral repertoire. Recently the Repertory Orchestra performed Strauss' *Don Juan*, Stravinsky's *Petrouchka* and Brahms' *2nd Symphony*.

CONSERVATORY CHORUS

Under the direction of Lorna Cooke de Varon, the NEC Chorus of 100 students devotes itself to the study and performance of great choral works, which acquaints them with music from medieval to modern times. The student in Chorus learns a wealth of music history. He also gains important musical training in questions of style, vocal production, phrasing, rhythm, diction, and ensemble singing. The Chorus presents four concerts each year, two of which are usually presented in conjunction with the Boston Symphony Orchestra. Recently, the Chorus sang the Berlioz *Romeo and Juliet* with the Boston Symphony Orchestra.

CONCERT CHOIR

The smaller Concert Choir, conducted by Lorna Cooke de Varon, goes on tour each year. The group sings chiefly a *cappella* music, and during part of each year devotes time to modern choral works.

CHAMBER SINGERS

A select group of sixteen students, who are chosen from members of the Concert Choir, sings music from the Renaissance period through the 20th century — the best of the music written for a small vocal ensemble.

REPERTORY CHORUS

The Repertory Chorus is designed to provide sight-reading practice in an ensemble setting for students not majoring in Voice. Recent works studied have included canons and three-part pieces of Buxtehude, Mozart, and William Schumann, selections of Gregorian Chant, and motets of Josquin des Prez

and Lassus. Choral conducting students may have an opportunity to rehearse and perform with the ensemble.

CONSERVATORY WIND ENSEMBLE

The Conservatory Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass and percussion instruments composed from the Renaissance period to the twentieth century. The Wind Ensemble rehearses twice per week for a total of five hours. Each year a number of faculty members and outstanding students appear as soloists in the Wind Ensemble concert programs. Besides playing five concerts a year in Jordan Hall, the Wind Ensemble performs concerts at the Gardner Museum and at various schools in the Greater Boston area. The ensemble has performed at numerous national music conferences including the 1974 national MENC Conference (Anaheim, California). Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as being one of the premiere wind ensembles in the United States.

REPERTORY WIND ENSEMBLE

The Repertory Wind Ensemble was founded in 1972 by its conductor, Michael Walters. Its aim is to provide greater performing opportunities and to offer greater exposure to significant wind literature. The ensemble rehearses for five hours per week and functions as a flexible pool of selected wind players drawn together into various larger and smaller combinations to facilitate the performance of a wide variety of compositions. The Repertory Wind Ensemble performs three to four formal concerts each year in Jordan Hall. Recent performances have in-

cluded Stravinsky's *Octet for Wind Instruments*, Benson's *Symphony for Drums and Wind Orchestra*, pieces by Mozart, and Hindemith's *Septett*.

CONTEMPORARY MUSIC ENSEMBLE

The Contemporary Music Ensemble is an ad hoc organization dedicated to the preparation and performance of the widest array of significant music from this century. The ensemble involves approximately one hundred students and prepares three to four concerts a year, including works of distinguished guest and faculty composers.

CHAMBER WIND ENSEMBLE

The Chamber Wind Ensemble, conducted by Carl Atkins, concentrates on the literature for smaller ensembles, and the preparation of the wind sections from standard orchestral repertoire. Problems of intonation and balance are given special attention.

COLLEGIUM MUSICUM

Directed by Daniel Pinkham and Kenneth Roth, the Collegium Musicum is open to graduate students and qualified undergraduates. Concerts are given in Jordan Hall and in other concert halls in Boston which are appropriate for early music performance. The Collegium Musicum provides instruction and experience in performance on period instruments and voice. The repertoire ranges from 14th century sacred and secular works through chamber and orchestral works of the 18th century. Members of the Collegium Musicum have performed

with the Boston Symphony Orchestra, the Boston Camerata, and the Banchetto Musicale. The intimate nature of the ensemble places strong emphasis on the student's individual performance and the development of his musical perception of both historical and stylistic problems and general musical excellence.

COLLEGIUM TERPSICHORE**

The Collegium Terpsichore, a Conservatory dance group directed by Dr. Julia Sutton, studies the performance of court dances of the 15th to 18th centuries. Special emphasis is placed on dances of the 16th and 17th centuries. Members of the Collegium Terpsichore work from original sources in preparing the yearly joint concert with the Collegium Musicum. Although the work of the Collegium Terpsichore actually constitutes part of the course curriculum for PM 505, 506, students who are not registered for this course are welcome to participate in the group for no credit.

JAZZ ENSEMBLES

Presented by the Department of Afro-American Music, several ensembles of various sizes are devoted to the performance of jazz. Participation in these ensembles fulfills the performance requirement for Jazz majors only, although non-majors may participate in these groups as an additional performance activity.

CONSERVATORY OPERA THEATRE AND WORKSHOP

Under the direction of David Bartholomew, the Opera Theatre produces at least one full-scale opera each year. During the 1975/76 academic year the Conservatory Opera Theatre pre-

sented Gaetano Donizetti's *Don Pasquale*. In addition, programs of opera scenes are presented. In 1975/76, scenes from Mozart's *Così fan tutte*, Puccini's *La Bohème*, Bizet's *Carmen*, among others were performed. Besides coaching students in the musical preparation of roles, the Conservatory Opera Theatre trains advanced singers in important facets of opera production, stagecraft, and acting.

CHAMBER MUSIC PROGRAM**

The extensive Chamber Music Program at the Conservatory provides students of string, woodwind, brass and keyboard instruments with the opportunity to broaden their performing experience through work in small ensembles. The groups meet on a regular basis; in addition each group meets with one of fifteen Chamber Music coaches for 1½ hours per week. The Chamber Music ensembles perform in the regular Monday evening Concert Series and in the Thursday Noon Series.

THIRD STREAM ENSEMBLE

The Third Stream Ensemble provides a vehicle for the rehearsal and performance of Third Stream music, to include: partially notated-partially improvised music; totally improvised pieces with formatic bounds only; and "jazz"-type improvisations using flexible instrumentation and concept. The Ensemble participates in three annual Third Stream Department Concerts in Jordan Hall.

***Participation in this ensemble does not fulfill the academic requirement concerning Performing Organizations.*

NEC RAGTIME ENSEMBLE**

The New England Conservatory Ragtime Ensemble first came into being as a result of a performance of several of Scott Joplin's works played during a concert of the annual Festival of American Music at the Conservatory in 1971, and is now a regular Conservatory performing organization. The Ensemble is currently composed of students from the Symphony Orchestra and Afro-American Music Department who audition in the fall for the personnel vacancies created by graduating students. In addition to the three recordings the Ragtime Ensemble has made so far, its schedule includes concerts in Jordan Hall at the Conservatory and elsewhere on tour throughout the United States, including Alaska; Europe, and most recently the Soviet Union.

ADMISSIONS

NOTICE OF NON-DISCRIMINATORY POLICY AS TO STUDENTS

The New England Conservatory of Music admits students of any race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of race, color, national or ethnic origin, handicap, or sex in the administration of its educational policies, admissions policies, scholarship and loan programs, or any other school-administered program.

APPLICATION FOR ADMISSION TO THE UNDERGRADUATE DEPARTMENT

Prospective students may obtain application forms by writing to the Director of Admissions. All information requested on these forms must be provided in detail. Since the Conservatory uses a rolling admission policy, candidates should submit applications as soon as possible and no later than **March 15** preceding matriculation. Those intending to apply for financial aid should so indicate on the application form when submitted. (See Financial Aid section.)

Accepted candidates are required to be at the Conservatory for Orientation Week (which takes place immediately preceding the opening of the fall semester). During this week various classification and placement tests will be administered to all new students. At this time the students will become generally acquainted with the Conservatory and its facilities. Advance

schedules of the activities during Orientation Week will be mailed to incoming students during the summer months preceding matriculation.

Academic Requirements for Admission

Freshmen

1. Graduation from an accredited high school or preparatory school is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training or qualifications, in addition to an adequate understanding and usage of the English language to be determined by the TOEFL (Test of English as a Foreign Language) test.
2. Applicants for freshman status are required to take the College Board Scholastic Aptitude Test (SAT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.)
3. Students will be considered for admission for first semester only. There will be no midyear acceptances.

Transfer Students

1. Transfer students must present evidence of a satisfactory scholastic record at all institutions of higher education attended, in addition to their secondary school record.
2. Transfer students receiving financial assistance from a current institution must include in their application a letter from the dean or department head releasing the applicant from any financial obligations.
3. Credit for studies completed at other accredited colleges or universities will be granted as follows:

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.

Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that passing grades (equivalent of C or higher) have been earned.

4. Music Education and Composition transfer students will not be admitted beyond the sophomore level. No student will be admitted to the Composition Department at mid-year.

Advanced Placement

All academic departments will accept advanced placement credit either through the Advanced Placement Examination, our own examinations, or a combination of both; applied credit will be determined by the individual department.

Audition Requirements for Admission

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding matriculation. Any applicant who lives more than three hundred miles from Boston may submit a tape recording in lieu of a personal audition. Frequent personal auditions are also scheduled throughout the country. For information, write to the Director of Admissions.

The audition requirements specified below for each major area are for entrance to the freshman year. All applicants are expected to have reached an advanced level of performance ac-

complishment. Candidates for advanced standing must present evidence of greater repertory and proficiency. Sight reading may be requested in all areas.

Brass

Two compositions from the standard literature showing contrasts in style and technique.

Excerpts from the standard orchestral literature, transposition when applicable.

Major, minor and chromatic scales.

Composition

Candidates must submit three or four original compositions in manuscript form. In addition, a tape demonstrating the applicant's proficiency on his major instrument would be helpful in evaluating the candidate's musical potential. Proof of some theoretical study must also be submitted with the application form.

Guitar

Sor studies (Segovia edition): two of the last ten.

Any of the Villa-Lobos preludes or études.

One early work (Bach or Weiss).

Any two pieces from the Segovia concert repertoire, from memory.

Harp

A concert piece.

Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves.

Jazz, Applied Music

Candidates must display a high degree of proficiency on their major instrument, as well as a practical understanding of the concepts of jazz improvisation. All applicants are required to audition in person at the Conservatory and should be prepared to play and improvise on at least three selections from his/her jazz repertoire. Selections should show as much variety and contrast in styles as possible and should include at least one ballad. Where distance or other extenuating circumstances make an in-person audition impossible, a candidate may submit a tape recording, after receiving written permission from the Dean of Admissions to do so.

Music Education

The same audition requirements on the applicant's major instrument or voice as for the Bachelor of Music in applied music.

Organ

Selections from early repertoire including a work by J. S. Bach and a work from the Romantic period.

Percussion

Demonstrate proficiency on prepared selections and sight read, at an intermediate level, on snare drum, mallet instruments and timpani.

Demonstrate proficiency in tuning the timpani and in the recognition of various intervals.

Performance of Early Music

Early Woodwinds and Strings: a slow and a fast movement from an Italianate work; a slow and a fast movement from a French work.

Keyboard: A Prelude and Fugue by J.S. Bach; a work by Couperin or his school.

Voice: A song by one of the English lutenist composers; a florid baroque aria in Italian or German; a sustained baroque aria in French, Italian, or German.

Piano

Selections from at least three of the four historical periods of keyboard literature (Baroque, Classical, Romantic, 20th century).

Strings

Two contrasting movements or pieces from the standard concert literature.

Scales and arpeggios.

Third Stream

Candidates must demonstrate technical proficiency on their instrument. The applicant should be prepared to perform in person four pieces:

One piece of specific ethnic origin including characteristics peculiar to this cultural style: eg. Balkan, Caribbean, Hispanic, Mediterranean, Oriental or European folk music or piece of music indigenous to a particular region including the U.S., as in Appalachia.

An improvisation based on a "jazz" piece which demonstrates aural recognition of post-1945 developments. (Bebop): eg. Thelonious Monk, Charlie Parker, Bud Powell, Billie Holliday, Duke Ellington.

An improvisation or original composition demonstrating aural recognition of post-Stravinsky, Bartok, and Webern 20th century trends.

A brief piece from the standard concert repertoire of the prospective student's instrument.

Each candidate will be given an ear training test the day of the audition to determine potential for study in the Third Stream Department. The candidate must bring a (cassette) tape recorder to the ear training session.

Previous to the audition candidates must send a paper with their application explaining why they are interested in the Third Stream Department.

Voice

A selection from the early Italian anthology, plus two additional songs, one of which will be in English.

Woodwinds

Two contrasting movements of a sonata, concerto, or a concert piece of moderate difficulty.

A contemporary work of moderate difficulty, preferably with mixed meter.

Major, minor, and chromatic scales, articulated and slurred.

APPLICATION FOR ADMISSION TO THE GRADUATE DEPARTMENT

Applications for admission should be submitted to the Director of Admissions not later than **April 1**. Candidates are advised, however, to seek admission early. Applications are acted upon in the order received and accepted only until capacity is reached. Applications will be considered as soon as the first-semester grades of the senior year are available.

An official undergraduate transcript must be forwarded directly from the institution or institutions where undergraduate work was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. (See Financial Assistance section.)

Academic Requirements for Admission

1. All candidates for the Master of Music degree must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development. Foreign students must submit evidence of equivalent academic training or qualifications, in addition to an adequate understanding and usage of the English language to be determined by the TOEFL (Test of English as a Foreign Language) test. The Graduate Record Examination (GRE) in Music is required of all candidates. Students are urged to register early in the year for this examination.

2. All candidates, including those who hold the Bachelor of Music degree from the New England Conservatory, must meet various distribution requirements in related musical and non-musical subjects. During registration all graduate students are required to take a placement examination in music literature.

Prior to matriculation, each candidate is given an opportunity to discuss his program of study with the Dean and the advisor in his major field.

Audition Requirements for Admission

A candidate for admission is required to audition during the winter or spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording. Performance must be of a high level, and indicate the candidate's potential for a professional career as a performer. Frequent auditions are scheduled throughout the country. For information write to the Director of Admissions.

Brass

Solos from current repertoire.
Standard Method Book Studies.
Clef Studies.
Orchestral repertoire.
Sight reading.

Conducting

A candidate for admission in Conducting should submit with the application a resume of previous training and experience. A personal audition at the Conservatory is required. All candidates must conduct the Conservatory Orchestra, Chorus or Wind Ensemble in rehearsal. Applicants are required to demonstrate score-reading, sight-singing ability and, when possible, proficiency at the keyboard.

Composition

A candidate for admission in Composition must submit with his application representative examples from his work (preferably in ink) and, if possible, tape recordings.

Guitar

Sor studies (Segovia edition): two of the last ten.

Any of the Villa-Lobos preludes or etudes.

One early work (Bach or Weiss).

Any two pieces from the Segovia concert repertoire, from memory.

Harp

A concert piece.

Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves.

Harpsichord

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach.

A sonata by Scarlatti.

A work by Couperin or Rameau.

Jazz, Applied Music

Candidates must display a high degree of proficiency on their major instrument, as well as a practical understanding of the concepts of jazz improvisation. All applicants are required to audition in person at the Conservatory and should be prepared to play and improvise on at least three selections from his/her jazz repertoire. Selections should show as much variety and contrast in styles as possible and should include at least one ballad. Where distance or other extenuating circumstances make an in-person audition impossible, a candidate may submit a tape recording, after receiving written permission from the Dean of Admissions to do so.

Jazz Composition

Candidates must submit manuscripts and a taped performance of original works for evaluation. A tape demonstrating the applicant's proficiency on his major instrument must also be submitted.

Music Education

A candidate for admission in Music Education must have had at least one year of teaching experience in a school system. Admission is granted on the basis of documents, a taped audition on the candidate's major instrument and when possible, a personal interview. Those candidates electing to concentrate on the Kodaly Method must satisfy admission requirements of both the Conservatory and the Kodaly Musical Training Institute in Wellesley, Massachusetts. Candidates must first be accepted by the Kodaly Institute.

Music Literature

Candidates for admission in Music Literature must demonstrate through papers and research previously completed a sufficient knowledge in the history of music and related fields, along with the ability to do research. In addition, they must exhibit proficiency on an applied instrument by submitting a taped audition. The candidate should be proficient in at least two of the following languages: French, German, or Italian.

Organ

A program selected from various periods of music which demonstrates the applicant's musical understanding and proficiency.

Percussion

The applicant must be advanced on mallet percussion, general percussion and timpani. He must be familiar with all the standard orchestral repertoire from the classical through the contemporary literature. He should be familiar with at least one mallet concerto, for example, Creston, Kurka, or Milhaud. On percussion he should be familiar with such pieces as the Dahl *Duo for Flute and Percussion*, The Kraft *French Suite*, Stravinsky's *L'Histoire du Soldat*, and the Bartok *Sonata for 2 Pianos and Percussion*. On timpani he should be familiar with the Etudes in *The Solo Timpanist* and the Carter *Eight Pieces for Four Timpani*. The applicant must be proficient in solfège.

Performance of Early Music

A candidate for admission in Performance of Early Music must demonstrate proficiency on at least one of the following instruments: organ, harpsichord, baroque violin; viola da gamba; baroque woodwinds; lute or voice. In addition, the applicant must possess a working knowledge of Renaissance and Baroque music history and theory.

Baroque woodwinds and strings: an Italian sonata or concerto, and a French suite.

Keyboard: a large scale work by J.S. Bach; a French or Italian work; simple figured bass realization at sight.

Voice: a mediaeval or Renaissance chanson; a 17th century English song or Italian aria; an 18th century recitative and aria.

Piano

A program of considerable and varied difficulty consisting of major works from the repertoire and representing at least three of the four historical periods of keyboard literature (Baroque, Classical, Romantic and 20th century).

Strings

At least one movement of a major work from the concerto literature, and a major unaccompanied work.

At least one movement of a major work from the sonata or duo literature.

One 20th century composition.

Theory

A candidate for admission in Theory must submit a taped audition with his application, plus written examples of his research into various theoretical problems and techniques. Admission is granted on the basis of documents and when possible, a personal interview.

Third Stream

Graduate audition requirements are the same as the undergraduate requirements listed on page 15.

1. Applicants will be given an ear-training test which will include interval identification (melodic and harmonic); repetition of melodic fragments (without the use of an instrument); and chord quality identification (up to seventh chords).
2. The applicant should be prepared to perform three pieces:
 - A. A piece of specific ethnic origin including characteristics peculiar to this cultural style.
 - B. An improvisation or original composition reflecting the student's own personal musical background and experience. For example, a standard from the Afro-American repertoire, a reharmonization of a folk tune, or a piece showing contemporary classical or free-form "jazz" influence.
 - C. A brief piece from the standard concert repertoire.

Vocal Accompaniment

A candidate for admission in Vocal Accompaniment must audition in person at the Conservatory. The audition requirements are as follows:

Be prepared to perform a large-scale solo work such as a Chopin Ballade, Brahms Rhapsody, or an equivalent work.

Be expected to accompany an appointed soloist on the following pieces, both in original keys:

Schumann, *Frauenliebe und Leben* cycle.

Debussy, *Ariettes Oubliées* cycle.

A sight-reading examination will be given.

Voice

Five selections, one of which will be an operatic or oratorio aria, encompassing four languages and four stylistic periods.

Woodwinds

One complete sonata and one complete concerto.

One contemporary work demonstrating the candidate's familiarity with modern instrumental techniques.

Excerpts from standard orchestral literature.

At least one of the solo works is to be memorized. Performance must be of a high level, and indicate the candidate's potential for a professional career as a performer.

APPLICATION FOR ADMISSION TO THE ARTIST'S DIPLOMA

The program leading to the Artist's Diploma is restricted to candidates possessed of the Bachelor of Music degree or equivalent qualifications with significant professional or semi-professional experience. Candidates for admission must pos-

sess a highly advanced technique and the artistic and personal qualifications necessary to their success as performers. They must give evidence of substantial and varied repertoire as well as considerable public performing experience.

This program is offered in applied instruments, voice, and chamber music. Applications for admission should be submitted to the Director of Admissions not later than **May 1**. An official transcript must be forwarded directly from the institution or institutions where previous study was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. (See Financial Assistance section.)

Audition Requirements for Admission

A taped audition, consisting of a half hour recital, demonstrating the candidate's proficiency and artistic maturity should be forwarded with the application as a preliminary audition. Four stylistic periods should be represented. Applicants wishing to major in Voice should present pieces representing four languages and four stylistic periods in addition to an aria demonstrating technical sophistication.

If the applicant is found to be qualified for further consideration after evaluation of his taped audition, he will then be notified of a date on which he is to be scheduled for a personal and final audition at the Conservatory before the Faculty Council.

TUITION AND FEES

The tuition rates listed below are to be in effect for the 1978/79 academic year. The charges cover approximately two thirds the cost of educating each student. The balance is met by the Conservatory's funds and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory makes every effort to aid students further through scholarships and other financial assistance. Government funds are available for those who qualify (see page 23).

The following charges are subject to change in future years at the discretion of the Board of Trustees.

TUITION

Full Time

Undergraduate Tuition	\$3,900 per year
Graduate Tuition	3,900 per year
Diploma Student	3,900 per year
Artist Diploma	1,950-3,900

Part Time

Private Instruction (1 hr/per wk.)*	\$1,950
Undergraduate Course Credit*	115
Graduate Course Credit*	250

*The only students eligible for part time rates will be those enrolled for a total of 9 hours or less including private instruction. All other students will be charged full-time tuition.

GENERAL FEES

Application Fee (non-refundable)	
(In U.S. Currency)	20.00

Counseling Fee	25.00
Medical Fee (Optional for non dorm students)	150.00
Late Registration Fee	25.00
Late Change of Course Fee	10.00

SPECIAL FEES

Special student registration fee	15.00
Audit fee (see pg. 31)	50.00
Make-up examination fee	10.00
Advanced standing examination fee	15.00
Music Education laboratory fee	25.00
Transcript fee	2.00
Job placement dossier (minimum: 5 copies) 2.00 per copy	
Practice fee: harpsichord and organ (optional)	100.00
Practice fee: percussion	50.00
Practice fee: piano	100.00
Xerox fee (all students): for course materials as distributed	
by faculty	10.00
Simmons Students	115.00/credit hour
Notation Drill fee:	15.00

DORMITORY

Room (Double Occupancy) (includes activity fee)	1,175 00
Room (Single Occupancy) (includes activity fee)	1,450.00
Board (two meals per day, 7 days	
per week including taxes)	1,100.00

ADVANCE DEPOSITS

New student deposit (refundable until June 15)	\$100.00
Dormitory reservation and damage deposit*	\$100.00
**Pre-registration (refundable until June 15)	\$50.00

METHOD OF PAYMENT

Note: Interest at 1½% per month (annual rate of 18%) will be charged on all late payments.

First Semester

Due September 1

½ Tuition

½ Dormitory

Full Medical Fee

Full Counseling Fee

½ Practice Room Fee

Second Semester

Due December 15

½ Tuition

½ Dormitory

—

—

½ Practice Room Fee

Outside scholarships, National Direct Student Loans, Educational Opportunity Grants, assistantships and work scholarships will be applied one half to each semester.

NEC scholarships are applied to second semester. Any excess may be applied to first semester charges; however, where a student has an Educational Opportunity Grant and a New England Conservatory scholarship, the scholarship may be applied ½ to first semester and ½ to second semester.

Veterans must make arrangements for payment as above by these dates also.

*Refundable to students who decide not to attend until June 15 and to those who do reside in the dormitory, upon vacating the room and an acceptable inspection.

**Pre-registration for returning students due prior to meeting advisor in spring for following term.

PAYMENT PLANS

The Conservatory does not offer any payment plan other than that explained above. However, since some parents prefer to pay tuition and dormitory fees in equal monthly installments during the academic year, the Conservatory has made arrangements with two commercial firms for the payment of tuition and dormitory fees on a monthly basis. Tuition and dormitory deposits are advance payments, nonrefundable, and are therefore excluded from these payments.

1. The Shawmut Bank of Boston NA offers the Tuition Aid Program, a low-cost plan with monthly repayment. There are several payment schedules available for single and multiple-year agreements with insurance coverage on the parent to age 68. Further details may be obtained by writing The Shawmut Bank of Boston NA, Consumer Loan Department, 542 Commonwealth Avenue, Boston, Massachusetts 02115.

2. The Insured Tuition Payment Plan of Boston, well-known in the educational field, offers two convenient payment programs for parents who desire to budget the annual cost in monthly installments. Both programs include insurance protection which covers the balance of the cost of the entire educational program in the event of the death or disability of the insured parent.

There is a prepayment, interest-free program which begins before the first payment is due at the school and ends before graduation.

There is also an Extended Repayment Plan. This program takes advantage of low-cost loan facilities. It reduces the monthly payments and spreads the cost over a longer period of time.

The earlier you start a program, the smaller your payments and the longer the term of your insurance protection. Information about these two programs is sent to the parents of each incoming student. If you would like information in advance, write to: Richard C. Knight Insurance Agency, Inc., Insured Tuition Payment Plan, 6 St. James Avenue, Boston, Massachusetts 02116.

REFUNDS

Any full or part time student who wishes to withdraw and receive a tuition refund must submit a written request to a Refund Committee comprised of the Dean, the Director of Administrative Affairs and in the case of dormitory students, the Director of Residence Halls. If this committee decides that personal or academic reasons justify withdrawal and the request is received in writing by the Dean before the first day of classes, a 100% refund of the semester's tuition will be made (not including deposits). If such a request is received within the first two weeks of classes and approved, an 80% refund will be made. Then a 60% refund will be made during the third week, 40% in the fourth week, 20% in the fifth week and no refund will be possible from the sixth week on.

If a student withdraws who lives in the dormitory and/or is a participant of the Conservatory's meal plan, the above schedule will be followed during the first semester with the exception that the time period will begin on the day that the dormitory opens rather than the first day of classes. No refund on dormitory rent and meals will be made for second semester withdrawals unless an eligible student replacement is found. The first semester refund policy does not apply to those who wish to

withdraw from the dormitory and/or meal plan who are not withdrawing from the Conservatory.

VETERANS

The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 34 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

FINANCIAL AID

All students requesting any type of financial aid must submit a Conservatory financial aid application and a Financial Aid Form (FAF) to the Financial Aid Office. FAF's may be obtained from high school guidance counselors and the Financial Aid Office. (The use of the Parents' Confidential Statement has been discontinued). Completed FAF's should be sent to the College Scholarship Service at the designated address. If your tax form has not been filed at the time that you complete the FAF, we realize that you may have to arrive at some of your figures on an estimated basis.

New Students:

Because of our rolling admissions policy, it is advisable to audition and to apply for admission and financial aid as early as possible. FAF's must also be filed early since the College Scholarship Service requires 4-6 weeks to process them.

Deadline for admission and financial aid for undergraduate applications is March 15.

Deadline for admission and financial aid for graduate applications is April 1.

Returning Students:

Application deadline for financial aid for both undergraduate and graduate students is March 1. In order to meet the Conservatory deadline, FAF's must be filed by January 1 since it takes at least four weeks for the College Scholarship Service to process the forms.

CONSERVATORY FINANCIAL AID POLICIES

All students wishing to receive financial assistance must reapply each year. No financial aid is automatically renewed.

All scholarship recipients who are undergraduates and who do not yet hold a Bachelor's Degree must apply for a Basic Educational Opportunity Grant. Details of the Basic Grant Program are explained under Federal Programs.

It is suggested that students avail themselves of any local or state scholarship programs. Information on state scholarships is available from the State Board of Higher Education offices.

To verify the information on the Financial Aid Form we require that parents of scholarship recipients submit a xeroxed copy of

their 1978 tax return (1040) form to the Conservatory Financial Aid Office. Independent students should submit a copy of their own 1978 tax forms to the Financial Aid Office.

Scholarship awards are based upon need, talent, and academic achievement. Faculty recommendations are therefore important considerations in determining scholarship awards.

The Conservatory reserves the right to make scholarship adjustments under warranted conditions.

Conservatory scholarships will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. Once a Conservatory scholarship has been granted, any subsequent reduction in a student's tuition will result in a proportional reduction in the amount of scholarship. Any Governmental financial aid award will be applied to a student's expenses in two equal semester payments.

It is expected that all students who receive awards will participate in curricular or extra-curricular activities assigned to them.

FEDERAL PROGRAMS

Government awards are dependent upon Congressional appropriation of funds.

Basic Educational Opportunity Grant

Basic Educational Opportunity Grants of up to \$1400 a year are awarded to undergraduates on the basis of need by the Federal government. All incoming students should obtain applications

from their high school guidance officer or from their local library, post office, or bank. Returning students should obtain applications from the Financial Aid Office. Applications are available early in the spring.

To apply for the following programs an FAF form must be filed in the Conservatory Financial Aid Office.

Supplemental Educational Opportunity Grant

Grants are available to a limited number of undergraduate students who are in good standing, enrolled on a full-time basis, and have exceptional financial need. No special application form is required. Awards are made by the Financial Aid Committee concurrently with scholarship awards.

National Direct Student Loan

This federal program provides for loans with no interest payable while the student is enrolled in a regular college program and an interest rate of 3% when repayment begins. No special application form is required. Awards are made by the Financial Aid Committee concurrently with scholarship awards.

Guaranteed Insured Loans

Under the provisions of the Higher Education Act of 1965 the Federal Government has agreements with many states to offer federally insured guaranteed loans to students. Applications for guaranteed loans may be obtained from the family's home banking institution.

College Work-Study

Through the Federal College Work-Study Program, students may work part time. Preference is given to students from low income families.

In most cases, graduate assistantships and dormitory counselor positions are funded under College Work-Study.

Graduate Assistantships

A limited number of graduate assistantships are available. Such awards are usually made to second year graduate students whose abilities and talents are known to the faculty. Graduate students may apply for assistantships in any of the following fields for which previous training and experience permits them to qualify: Orchestral and Choral Libraries, Chorus, Humanities, Music Education, Music Literature, Vocal Accompaniment, Wind Ensemble, Afro-American Music, Performance of Early Music and Theoretical Studies.

Resident Assistants

Six resident assistants are selected each year. These students serve as a liaison between the Administration and the students on their floor and are available to students for discussion and advice.

Emergency Short Term Loans

A limited number of short term emergency loans are available for matriculated students from the Conservatory. The following sources provide funds for these loans as well as contributions to the National Direct Student Loan program.

1. Mr. and Mrs. Philip R. Allen Endowment. The income from this gift is used for loans to students.
2. The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income is used for grants-in-aid to students.
3. The Charles H. Milender Fund is used for loans to students.

4. The Henry Munroe Rogers Fund. The income from this gift provides loans to students.
5. The Eben Tourjée Student Aid Fund. An Alumni Association fund from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.
6. The Charles Oscar Sink Memorial Fund. Established by a bequest, this fund is used for loans to students.
7. Dean's Discretionary Fund. This gift from Edith and Carl Weyerhaeuser provides small short term loans for student emergencies.

Beneficent Society Loans

The Beneficent Society of the New England Conservatory of Music has a fund available for recommended juniors, seniors, and graduate students to assist them with their tuition expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic repayment plan after graduation or withdrawal, so that funds may continue to be available for other students needing help.

ENDOWED AND DONATED FUNDS

General Conservatory scholarships are supported by the following contributing funds. Students need not apply to these individual funds for scholarship assistance.

Ethan Ayer Scholarship
 Carl Baerman Scholarship
 Louise Baker Scholarship
 Anna C. Bird Scholarship

Kate E. Blanchard Scholarship
 Edwin Perkins Brown
 Scholarship
 Harriet Tilden Brown Scholarship

Virginia Wellington Cabot
 Scholarship
 Samuel Carr Scholarships
 Emily Allen Cates Scholarship
 Marion Louise Chapin
 Scholarship
 Chase Scholarship
 F. Lyman Clark Scholarship
 Class of 1912 Scholarship Fund
 Alice Robbins Cole Fund
 Emma Burk Conklin Scholarship
 Henry Morton Dunham Fund
 Henry T. and Mary W. Dunham
 Scholarship
 Lucille Brown Duxbury
 Scholarship Fund
 Emma Eames Scholarship
 Arthur F. Estabrook Scholarship
 Mrs. Arthur F. Estabrook
 Scholarship
 Lincoln and Therese Filene
 Scholarship Fund
 Margaret N. Fisher Scholarship
 Arthur Foote Scholarship
 Matilda Frelinghuysen
 Scholarship Fund
 Fanny Elizabeth French
 Scholarship
 Frances Phetteplace Fry
 Scholarship
 Clara E. Getman Scholarship
 Jeannette Giguere Scholarship
 Marie L. Audet Gillet Scholarship

M. Ida Converse Scholarships
 Eddy Courts Concert Fund
 Jennie L. Cox Scholarship
 Lotta Crabtree Scholarships
 Forrest J. Cressman Student Aid
 Fund
 David W. Cushing Scholarship
 Mabel Daniels Scholarship
 Oliver Ditson Scholarship
 Robert G. Dodge Scholarship
 Ellen B. Doe Scholarship
 Julia Klumpke Scholarship Fund
 W.H. Langshaw Scholarship
 Rufus Edward Larcom
 Scholarship
 Doris M. Lehmann Memorial
 Scholarship Fund
 Nettie E. Lentz Scholarship
 Agnes M. Lindsay Scholarship
 John Ellerton Lodge Scholarship
 Fund
 Cornelia Lombard Scholarship
 Anna M. Mason Scholarship
 Helen Weinberg Massell
 Memorial Scholarship in Piano
 Elizabeth Henshaw Metcalf
 Memorial Fund
 Gladys Miller Scholarship Fund
 Mildred Miller Scholarship
 Oliver W. Mink Piano Fund
 Mrs. Oliver W. Mink Fund
 Mary C. Morrison Scholarship
 Ruth S. Morse Scholarship Fund

Wallace Goodrich Scholarship
 Lucinda Gould Scholarship
 Margaret Heagen Scholarship
 Mary Frothingham Hooper
 Scholarship Fund
 John Collins Hurley Scholarship
 George B. Hyde Scholarship
 Elma Igelmann Scholarship Fund
 Rebecca Jackson Scholarship
 George Frederick Jewett
 Foundation Scholarship
 Katharine H. Parker Scholarship
 Catherine E. Pitts Scholarship
 Award
 Marion S. Potter Scholarship
 Mabel Louise Riley Scholarship
 Clara Kathleen Rogers
 Scholarship
 Malcolm Rogers Scholarship
 Florence C. Rowe Scholarship
 Fund
 Rebecca F. Sampson Scholarship
 Jesús Maria Sanroma Scholarship
 George Saunders Memorial
 Scholarship
 Arthur Schuller Scholarship for
 Strings
 Gunther Schuller Scholarship for
 Horn
 Edmund H. Sears Memorial
 Scholarship
 Sylvia C. Segal Scholarship Fund
 Southwick Scholarship

George H. Monroe Fund
 Elsie and Walter W. Naumburg
 Scholarship
 New England Conservatory
 Alumni Association Memorial
 Scholarship
 Dora T. Nye Scholarship
 John Padavano Memorial
 Scholarship Award
 Blanche B. Parker Fund
 Stern Family Memorial
 Scholarship
 Students House, Inc. Scholarship
 Marie Sundelius Scholarship
 Mrs. Grace Tilton Scholarship
 Willem Valkenier Scholarship
 Helen E. Vickery Scholarship
 Virginia Wainwright Scholarship
 Elizabeth Louise Walker
 Scholarship Fund
 Charles Warren Scholarship Fund
 Antoinette G. Watson
 Scholarship Fund
 Leon Weidhorn Scholarship
 Weston Country Evening Concert
 Series Scholarship Fund
 Weston-Metropolitan Hammond
 Organ Club, Inc. Scholarship
 Fund
 Weyerhaeuser Scholarship
 Amasa J. Whiting Scholarship
 Chester W. Williams Fund

Alden Speare Scholarship
 Ruth Amelia Squire Memorial
 Fund

Felix Wolfes Scholarship
 Jennie E. Woodman Scholarship

SPECIAL AWARDS

Student Awards

1. George Whitefield Chadwick Medal

To be awarded annually to the senior student whose entire Conservatory record of achievement has been made distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

2. Pi Kappa Lambda

The New England Conservatory Chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all returning juniors, seniors, graduate students and Artist Diploma candidates.

Faculty Awards

1. Philip R. Allen Chair in Chamber Music

A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser, the income of which is to be used to endow a chair or chairs in chamber music.

2. Hyman Aronowitz Memorial Fund for Teachers

A gift from the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

3. Frederick S. Converse Fellowship

Awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of music theory, and for the purpose of achieving an effective coordination.

4. Walter W. Naumburg Professorship in Music

Income from a bequest under the will of Walter W. Naumburg to endow professorships in music.

ACADEMIC REGULATIONS AND INFORMATION

Responsibility and authority for the admission, continuance, promotion and graduation of students is vested in the President, the Vice President, the Deans and the Faculty Council. The New England Conservatory reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

It is the responsibility of each student to read the information on the Conservatory bulletin boards regularly. In addition, all students are responsible for checking their mailboxes regularly for messages from their teachers, other students and the administration. All students must keep the Registrar's office informed of their correct local, summer and permanent addresses, as well as telephone number.

DEAN'S OFFICE ADVISORS

Each student will be assigned to an advisor in the Dean's Office who will monitor the student's progress, counsel the student on curriculum and course selection, and answer any questions the student may have about his program at the Conservatory. Before making an appointment to see the Dean, students should consult with their advisor. Office hours of the advisors will be posted, and it will be possible for students to make specific appointments with them.

ATTENDANCE

Regular and prompt attendance in classes, private lessons and rehearsals of all performing organizations and chamber music as assigned is expected of all students. The policy of attendance and granting of excused absences in classroom courses is left to the discretion of the individual faculty member.

Absence from private lessons due to illness or emergencies must be reported to the Registrar's Office (Ext. 271). Any prolonged absence due to illness should also be reported to the Registrar's Office. Absence must be verified with a medical excuse presented to the Registrar's Office upon return to classes.

Absences from rehearsals or concerts of a performing organization must be cleared through the office of the Administrative Coordinator (Ext. 283).

Absences from an exam require a doctor's excuse which must be cleared through the Dean's Office.

All students are required to be in attendance from the opening of school (Orientation week and Registration) through the final examination period and promotional auditions.

Each semester, students must register with the Dean's Office their intention to return to the Conservatory. Those who plan to discontinue study should read the sections entitled **Leave of Absence** and **Withdrawal**.

LEAVE OF ABSENCE

Students wishing a leave of absence must make their request in writing to the Dean. He will then consult with the major teacher and other faculty of the student. A leave of absence will be granted for a maximum of one year. After that time, or if the student becomes a full-time student at another educational institution, the student must reapply through the Admissions Office and read audition to be accepted.

Students wishing to take a leave of absence during the second semester of the academic year must make their request in writing before the beginning of the second semester. Otherwise, the student will be financially responsible for the second semester's tuition.

Students who are on a leave of absence are asked to declare their intentions to resume study at the Conservatory by March of the year preceding their return. Students who do not do so will be considered "withdrawn" from the Conservatory and will have to reapply through the Admissions Office should they decide to return at a future date as a degree candidate.

WITHDRAWAL

Students wishing to withdraw from the Conservatory should inform the Dean in writing of this fact and speak with their Dean's Office advisor. All students intending to withdraw should read the information contained under **Refund** in the chapter entitled **Tuition and Fees**.

REGISTRATION AND PRE-REGISTRATION

All students are expected to be in attendance at the assigned pre-registration and registration times. Students who appear late will be charged a penalty fee of \$25.00. Pre-registration will take place during the end of first semester for Spring and late Spring for the following Fall. Proper deposits must be made prior to pre-registration. All students must attend registration each semester to confirm class choices. Students must begin registration procedures with an advisor in the Dean's Office before presenting and completing registration forms in the Registrar's Office. Students with specific problems or questions should see their advisor personally.

At the time of registration, students will receive written notice of their rights under the Family Educational Rights and Privacy Act (the Buckley Amendment).

No student will be permitted to register until all tuition and fees have been paid.

GRADING SYSTEM

The Conservatory has been using the Pass-Fail (P-F) system for all courses and lessons carrying credit, in both the undergraduate and graduate departments. Beginning in Fall, 1978, the Conservatory will use letter grades along with the equivalent grade point system: A=4, B=3, C=2, D=1, F=0.

Graduate students must earn grades of A or B in all their electives and private lessons in order to be considered doing passing work.

A grade of Incomplete (INC) indicates that a student has not satisfactorily completed the assigned work in a given course. This grade may be given only under exceptional circumstances such as illness or death in the family. All grades of Incomplete must be cleared through the Registrar's Office by the appropriate faculty member. The student's grade in the course becomes a Failure unless the work is made up as follows:

- (1) If the Incomplete is given at the end of the first semester, the work must be made up within the first six weeks of the second semester.
- (2) If the Incomplete is given at the end of the second semester, the work must be completed before the first day of classes of the following fall semester.

A grade of Withdraw Pass (WP) or Withdraw Fail (WF) will be assigned to students who drop a course after the first four weeks of classes in a given semester.

Notices of low standing or failure at mid-semester will be sent to students by their Dean's Office advisor. A detailed written evaluation of the student's work will be given by the teacher of each course.

CREDIT

Credits are granted at the Conservatory on a semester hour basis. Courses numbered 100-499 are undergraduate courses. Those courses with the suffix G are available for graduate credit, but in any case, graduate students will not receive more than two credits per semester for an undergraduate course with a G. Courses numbered 500-699 are graduate courses, which junior and senior undergraduates may take only with permission of the instructor and/or the Dean's Office advisor. Graduate students will always receive preference in these courses.

Courses are normally elected for the entire year, unless otherwise specified in the course description. In most cases, students must receive the permission of the instructor to take a two-semester course for one semester only. In first year language courses, and in required undergraduate theory courses, students must successfully complete both semesters in order to receive credit for either semester.

TRANSFER CREDITS AND ADVANCED PLACEMENT

Students wishing to receive transfer credits from another accredited institution should submit an official transcript from their previous school to their Dean's Office advisor. (Incoming students should forward this document to the Admissions Office). In general, the Conservatory will grant undergraduate

credit for academic subjects in which the student has received a grade of C or better. Credit in the student's applied major and in theory will be granted by examination only. Humanities credit will be granted for ETS Advanced Placement examinations in which the student has earned a grade of 3 or better. Eligible students must supply an official grade document from ETS. Transfer students must earn at least the final 30 credits in residence at the Conservatory. Students should also read carefully the sections which follow on Undergraduate Theory Requirements, Undergraduate Music Literature Requirements, and Undergraduate Humanities/Language Requirements.

It is possible for undergraduates to earn elective credits in humanities/language and music literature during summer study at an accredited institution. Interested students should consult with their Dean's Office advisor and have the specific courses they plan to take approved beforehand.

Transfer credits are not normally accepted at the graduate level. A maximum of four credits will be considered by the Dean for transfer.

Acceptance of Advanced Placement credit allows for additional elective courses but does not make one eligible for a refund of tuition.

SOPHOMORE REVIEW

Each student's work will be rigorously evaluated during the sophomore year, particularly in the student's major area, by means of an extended and intensive performance examination

and a review of the student's academic work. On the basis of the evaluation the Dean's Office will advise each student regarding his/her status as follows:

1. Promotion to the third year in good standing
2. Reevaluation of the student in the next semester
3. Repetition of the sophomore year as part of an anticipated five-year program
4. Dismissal from the school.

PROBATION AND DISMISSAL

Any student having two failures or withdraw failures in one semester will be put on probation for the next semester. A third failure in any course will automatically bring the student's case before the Faculty Council for review. Any student who fails three courses within two school years (or four semesters) will be put on probation for the next semester. **Should a student be put on probation, he will be required to pass all courses during that period or be subject to dismissal.** No student will be taken off probation except by vote of the Faculty Council.

Two successive failures (or withdraw failures) in any given course may result in dismissal from school.

Failure of a promotional audition may subject a student to dismissal, based on the recommendation of the Department Chairman and a vote by the Faculty Council.

Students whose social behavior is judged to be unacceptable to the school community may be subject to dismissal.

In cases of plagiarism, duplicate work, or any other form of cheating, the penalty is automatic dismissal of the student involved, unless otherwise decided by a special vote of the Faculty Council.

COURSE CHANGES

All changes **must** be approved by the student's Dean's Office advisor and presented to the Registrar's Office. The effective date of change will be noted by the Registrar's Office. Students will be required to obtain the instructor's signature on the course change form when instructed by the advisor. Students should be aware of course prerequisites before initiating a change in schedule.

It is the responsibility of each student to make sure that his registration accurately reflects his class schedule. Students who are in doubt should check with the Registrar's Office.

Adding courses: All course additions must be completed within the first two weeks of a semester.

Dropping courses: Courses may be cancelled during the first four weeks of classes of each semester. (Note, however, that courses may be **added** only during the first two weeks of a semester. Students who drop a course after the second week of the semester may not add another course to take its place. Any resultant loss of credit will be made up at the student's expense. Graduate students who drop a course will receive a refund only during the first two weeks of a semester.)

After the initial four-week period, students who drop a course will receive a permanent grade of WP or WF for the course. A

charge of \$10. will be assessed for course drops made after two weeks of classes in each semester. **Courses may not be dropped during the last two weeks of classes in a semester.**

On occasion, students may be required to revise their schedule at the discretion of the Dean or the Registrar. In this case, the change of course fee will not be charged.

AUDITING

Full time Conservatory students wishing to audit a course may do so with permission of their Dean's Office advisor and at the discretion of the individual faculty member. In this case, no official record will be maintained by the Registrar's Office. Students who wish a course audit to appear on their permanent record must register for the course through the Dean's Office, receive permission from the instructor and pay a fee of \$50 per semester per course.

Under no circumstances will credit be granted retroactively for a course in which a student has been registered as an auditor.

Any courses that a student wishes to audit must be registered for within the first two weeks of classes in each semester.

CHANGE OF MAJOR

Students requesting a change in major must first discuss the possibility with their Dean's Officer advisor. The student then must qualify for the new major through an audition and examinations as required by the department (see the section on **Promotional Auditions**). Students who wish to change their major to Composition must submit their request to the chairman of the department by February 1st.

PART-TIME STUDENTS

Matriculating students who feel that part-time study answers their personal needs should consult with their Dean's Office advisor. At the undergraduate level, full tuition will be charged unless the student is taking no more than a total of 9 credits. Students taking 9 credits or fewer will be charged on a per credit basis. However, undergraduate part-time students will be expected to take at least private lessons. At the graduate level, tuition will be assessed on a per credit basis. Except in highly unusual cases, graduate students will be expected to take private lessons during at least the first two years of study. Master's degree candidates should note, however, that a maximum of five years is granted in which to complete all degree requirements.

Over 9 credits per semester designates a Full Time Undergraduate Student. Eight credits per semester designates a Full Time Graduate student.

SPECIAL STUDENTS

There is a limited amount of space available for special students, i.e., professional musicians and teachers of music who wish to take certain specific courses at the Conservatory on a part-time basis. Special students will register by the semester. In general, **special students may not take theory courses.** Special students who wish to take private lessons for college credit must apply to the Director of Admissions. Special students may not audit courses and will be placed in a class for credit only with permission of the instructor and/or the department chairman. Each case will be decided on its individual merits. Only after all degree candidates have completed their registration will the Conservatory accept special students for course work. Those

interested in registering as special students should report to the Dean's Office on the first day of classes. All tuition must be paid in full at the time of registration. In general, special students not enrolled for private lessons through the Conservatory may not participate in performing organizations or chamber music. Students in Voice who study privately with a Conservatory faculty member will be eligible for participation in the Opera Workshop of Opera Theater. (These students will be designated as "Seminar students".)

CREDIT VOUCHERS

Credit vouchers granted by the Conservatory to supervising teachers in the public school systems may be used for any course elective up to six credits for the academic year (private instruction is excluded). Credit vouchers may be used by one person only for a single course. Teachers holding credit vouchers should register through the Dean's Office.

PRIVATE INSTRUCTION

Private lessons are scheduled for a total of 30 weeks over a period of two semesters. Four credits per semester will be granted for 15 one hour lessons; two credits per semester will be granted for 15 one-half hour lessons (or for hour lessons, taken on an every other week basis). Faculty members are not required to make up lessons missed by the student. Except under unusual circumstances, all matriculating students whose curriculum includes private instruction will be required to register for lessons while in residence at the Conservatory.

Every effort will be made to assign students to the teacher of their choice, although this may not always be possible. Most initial teacher assignments will be made during orientation

week in September, often on the basis of an audition before members of the appropriate department. Returning students normally continue with the same teacher throughout their course of study. Students wishing to change teachers should discuss this with their Dean's Office advisor. Teacher changes will normally take place at the beginning of the academic year, although on occasion students may change teachers between semesters.

Additional private lessons may not be substituted for elective course work without additional charge.

PROMOTIONAL AUDITIONS

During each year of a student's residence at the Conservatory, and to qualify for promotion, students must successfully present a promotional audition before a faculty jury to demonstrate satisfactory achievement and progress in his applied major. These auditions normally take place in the spring, although in exceptional cases students may audition at other times during the year. All students are expected to audition at the specific time assigned by the Dean's Office. **Each student is responsible for providing his own accompanist at the promotional audition.**

Except in the case of undergraduate Music Education and String majors, the graduation recital will take the place of the final promotional audition. Music Education and String majors will be required to present a promotional audition during their senior year as well. Undergraduate Composition majors will be required to appear before a jury only at the end of the sophomore and junior years. Students whose curriculum does not

include a graduation recital may be required to pass a comprehensive examination at the end of their program at the Conservatory.

Students wishing to change their major, or to accelerate within their program, must arrange through the Dean's Office for an additional promotional audition. Written permission of the student's private teacher will be required in order to take an audition to accelerate.

Failure in a promotional audition will be brought to the attention of the student's private teacher, advisor and the Dean. In some cases, the student may be allowed to re-audition; in others, he will have to repeat the year. Students who fail a promotional audition may be subject to dismissal.

RECITALS

Successful presentation of a solo graduation recital during the final year of study is a degree requirement for most undergraduate and graduate programs. In some cases, the recital itself will be evaluated; in other cases, the Dean's Office will arrange a pre-recital audition where members of the faculty will hear the recital program and grant permission for the student to present the recital. **Students are responsible for checking with the Dean's Office to find out whether or not they will be required to present a pre-recital audition.**

It is the responsibility of each student to make the arrangements for his graduation recital. Students who will present a recital during the academic year must contact the Office of the Administrative Coordinator about a tentative date as soon as possible.

They must then receive written approval from their private instrumental teacher that they may give a recital. It is expected that all student recitals will take place at the Conservatory. Any exceptions to this rule must be cleared with the department chairman and the Administrative Coordinator.

String players and pianists will be required to play full recitals without the inclusion of chamber music (trios, quartets, etc.).

In all other categories — vocal and instrumental — graduating students may request permission to include **one** chamber music work. Such requests must be made of the student's own private teacher, as well as of the teachers of those students assisting in the chamber music work. Final clearance of the student's recital program shall come from the office of the Dean.

For all students except those undergraduates majoring in violin, viola, 'cello and double bass, the recital will take the place of a final promotional audition. Undergraduate String majors, and undergraduate Music Education majors (who do not normally present a solo senior recital) must successfully present a final promotional audition before a faculty jury at the end of the senior year. In the case of String majors, repertory to be studied for this audition will be chosen in consultation with the department chairman.

Undergraduates will receive 4 credits for successful completion of the recital requirement; **graduate students will receive no academic credit.**

UNDERGRADUATE THEORY REQUIREMENT

All undergraduates must pass a written examination in the notation of musical fundamentals before enrolling in a theory course numbered 200 and higher. This examination is given during registration week in September and once during each semester. Drill sessions may be offered for which a fee will be charged. (See page 20.)

Upon request all incoming undergraduates who wish to receive advanced placement in theory will be given written and oral examinations during registration week. Credit will be granted for most courses from which a student is exempted. Freshmen who are exempted from Theory 101, 102 and Theory 103 will receive credit only for Theory 103 and must complete theory requirements by electing an undergraduate theory course. Students are responsible for being properly prepared for requested examinations. Details about the examinations are sent directly to incoming students during the summer. Returning undergraduates are not eligible for advanced placement in theory.

The first year theory requirement consists of the notation examination, Theory 101, 102 and Theory 103. The second year requirements are Theory 301, 302, and a Theory 200 level course. To complete the third year requirements students may choose from among the Theory 350 level courses. Composition and Jazz majors are not required to take a Theory 350 level course.

Once a Theory 200 or Theory 300 requirement has been met, any other Theory 200 or Theory 300 course may be taken as an undergraduate elective. Solfege and Theory 400 courses may be

taken as electives by undergraduates and graduate students. Graduate students receive only 2 credits per semester for these courses.

Required theory courses are year long courses and students must successfully complete both semesters in order to receive credit for either semester. In exceptional cases students may receive permission to change sections of a course between semesters upon request of the department before the end of the first semester. If a student passes the first semester of a course with a grade of C or better but fails or withdraws from the second semester, the second semester may be repeated immediately in the Conservatory Summer School if the course is offered. If a returning undergraduate wishes to transfer theory credits earned at another institution during the summer or an absence from the Conservatory, prior approval must be received from the Dean and the Theory Department. The Theory Department may request that an appropriate examination be passed before credits are transferred.

UNDERGRADUATE MUSIC LITERATURE REQUIREMENT

All candidates for the Bachelor of Music degree must earn a total of 12 credits in music literature. ML 101 is a prerequisite for all other undergraduate music literature courses. Transfer students who have received credit in a music literature course at another institution are exempt from ML 101; other incoming students who pass the exemption exam for ML 101 may also waive this prerequisite. No credit will be granted for the exemption exam. The remaining ten credits required in music literature for the undergraduate degree may be selected from ML 102, 201, 202, 301, 401G, 402G, AA 205G and 206G, CH 401G, 402G, 403G and 404G.

UNDERGRADUATE HUMANITIES/ LANGUAGE REQUIREMENT

In fulfillment of the requirements for the Bachelor of Music degree, students must earn 24 credits in humanities and/or language courses. A proficiency examination will be administered in September to all incoming freshmen (and to upperclassmen with no transfer credits in humanities), to determine who may be exempt from HU 101-102. Those students who pass a second exam, an Advanced Placement Test, will receive 6 credits in humanities by exam, and will be required to earn only 18 credits in non-music courses at NEC. Students who pass only the proficiency exam, but not the Advanced Placement Test, will be exempt from HU 101-102, but must still earn 24 credits in this area of distribution. After taking or exempting HU 101-102, students may choose from among any of the humanities, French, German or Italian courses listed in the course descriptions to fulfill the 24 credit requirement.

PERFORMING ORGANIZATION REQUIREMENT

All undergraduate students will be required to participate in a performing organization during each semester of residence at the Conservatory. Students may choose from among the following performing organizations to complete the requirement:

Conservatory Symphony
Orchestra
Repertory Orchestra
Conservatory Chorus
Concert Choir

Chamber Singers
Repertory Chorus
Conservatory Wind Ensemble
Repertory Wind Ensemble
Contemporary Music Ensemble

Chamber Wind Ensemble
Collegium Musicum
Jazz Ensembles

Third Stream Ensemble
Conservatory Opera Theatre and
Workshop

Admission to performing organizations is granted by audition only. One credit per semester is granted to undergraduates for participation in each performing organization. No academic credit is granted to graduate students.

Exceptions: Students who have participated for a minimum of eight semesters (not necessarily a minimum of eight credits) will be exempt from the requirement. Keyboard majors will be exempt during their senior year. Composition majors are required to participate in a performing organization for a minimum of two years (four semesters).

CHAMBER MUSIC REQUIREMENT

Undergraduate students majoring in Applied Instruments are required to participate in the chamber music program for a minimum of 2 semesters. Students majoring in violin, viola or 'cello must participate for a minimum of 5 semesters. Admission to chamber music is granted by audition only. One credit per semester is granted for participation in chamber music. No academic credit is granted to graduate students.

GRADUATE MUSIC LITERATURE EXAM

All incoming graduate students will be required to take the Graduate Music Literature Exam, which will be administered in September. The results of this exam will determine which music literature courses graduate students may elect. Students who do

not pass all sections of the exam may retake those sections the following year. **Successful completion of all sections of this exam is a requirement for graduation.**

COMMENCEMENT

Graduating students who do not plan to attend Commencement should notify the Dean's Office of this fact. Students who wish to have their diploma mailed to them during the summer should leave their address and a \$2.00 mailing fee with the Dean's Office.

No student will be permitted to graduate unless all outstanding fees, tuition and library fines have been paid in full.



All Photos by Constantine Manos















UNDERGRADUATE STUDIES

MAJOR CONCENTRATIONS OF STUDY:

Bachelor of Music Degree

Each program leading to the Bachelor of Music degree is designed to develop individual musicianship and proficiency on a professional level of artistic accomplishment. Undergraduate degrees are granted in the following areas of concentration:

Bassoon*	Percussion*
Clarinet*	Performance of Early Music
Composition	Piano
Double Bass*	Recorder
English Horn*	Saxophone*
Baroque Flute	Third Stream
Flute*	Trombone*
French Horn*	Trumpet*
Guitar*	Tuba*
Harp*	Viola*
Harpsichord	Viola da Gamba*
Jazz	Baroque Violin
Music Education	Violin*
Baroque Oboe	Violoncello*
Oboe*	Voice
Organ	

*Students majoring in these instruments should follow the curriculum and degree requirements for Applied Instruments.

SPECIAL PROGRAMS

Applied Music in Other Instruments

Students wishing to major in applied instruments which are not included in the list of major concentrations (such as Euphonium) may do so with approval of the Dean and an audition. The curriculum and degree requirements will be identical to those for Applied Instruments.

Double Major

A few highly qualified students may at the end of their sophomore year choose to elect a five year program leading to a double major in an applied instrument plus Music Education, Theory, Composition, or Conducting. The program will be designed on an individual basis after consultation with the appropriate department chairmen and the Dean.

Theory

At the end of their sophomore year, undergraduates who are musically and intellectually qualified may request admission to the undergraduate Theory major. The curriculum for these students will be individually designed to fit their particular abilities, needs and interests. All interested students should consult with the Department chairman.

Diploma

The Diploma may be granted in most of the undergraduate areas of concentration, with the exception of Theory and Music Education. The Diploma is a non-academic award, and the four year program does not lead to the Bachelor of Music degree. The performance and distribution requirements for the Diploma are

identical to those for the Bachelor of Music degree in any given area, except that the 24 credits in Humanities or Languages are not required, and the total minimum number of credits required for the Diploma is 90. However, Diploma candidates may register for additional elective courses if they wish. Students who receive the Diploma may at some future date complete the 24 credit Humanities or Language requirement and receive the Bachelor of Music degree.

Certificate in Jazz

A Certificate in Jazz will be granted after successful completion of a special two year program consisting of a total of 16 credits in private instruction and 16 credits in course electives. Each student's program will be individually designed to meet his or her particular needs. The Certificate is a non-academic award, and it does not necessarily prepare the student for future admission to the undergraduate degree program.

N.E.C. — TUFTS UNIVERSITY COMBINED FIVE YEAR PROGRAM

This program is designed for those students who wish to pursue academic studies in depth while maintaining their musical focus. The five-year program leads to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from N.E.C.

Tufts University, chartered in 1852, is located in Medford, Massachusetts, just outside of Boston. One of the country's leading institutions of higher learning, Tufts offers students in this combined program the opportunity to major in the Liberal Arts, Fine Arts, or Science disciplines available to all other under-

graduates. Students in the program will meet all degree requirements, including the foundation and distribution requirements as well as concentration recommendations, as stipulated by Tufts. Requirements for the degree in music include applied instrumental study in each of the ten semesters, with a recital in the final semester; nine semesters of music theory; six semesters of music literature; and appropriate exposure to chamber music and performing organizations as determined by the applied field. Music theory and applied courses must be taken at N.E.C. The requirements for participation in performance organizations will be fulfilled at the school which the student is currently attending.

In the first and second years, most of the instruction is given at Tufts; in the third and fifth years principally at N.E.C.; and in the fourth year instruction is about evenly divided between the two institutions.

Tuition will be charged according to Tufts undergraduate tuition rates.

Students should follow the instructions for and complete entirely the applications for admission to both the Conservatory and Tufts University. On the top of every Tufts and N.E.C. form, applicants should identify themselves as "Applicant for the Five-Year Tufts-New England Conservatory Program."

Requests for Financial Aid should be made to each institution. Both applications must be submitted by March 1. Transfer applicants are not eligible.

DEGREE REQUIREMENTS AND CURRICULA: Bachelor of Music Degree

Candidates for graduation must complete all prescribed course work and earn the total number of credits required as indicated in the four year curriculum for their major. Though a minimum of 120 credits is required for the Bachelor of Music degree in all cases, the Conservatory reserves the right to require additional credits according to the major pursued. The passing of a comprehensive examination demonstrating proficiency in musicianship areas as well as a broad knowledge of the literature and materials of the candidate's major field may be required by some departments.

Instruction on the applied instrument or in Voice consists of private lessons one hour per week for 30 weeks each year, during all four years of study.

Study in the candidate's major field is required throughout each year of residency at the Conservatory. All students (except Composition majors) will be required to pass a promotional audition in the spring of each academic year. In the senior year, successful completion of the recital will take the place of a promotional audition in most departments.

See *Academic Regulations and Information* for further information on requirements.

Note: There has been a reorganization of credits in the Theory Department. For the required credits that pertain to your major, please consult Dean's Office advisor.

Applied Instruments — Four Year Curriculum

	<i>Credits</i>
Applied Instrument Theory	32
TH 103	
TH 101-102	
TH 200 level (two semesters)	
TH 301-302	
TH 350 level (two semesters)	
Music Literature	12
ML 101	
ML electives (10 credits)	
Humanities or Language	24
HU 101-102	
HU or language electives (18 credits)	
Chamber Music	2-5
(see additional requirements)	
Performing Organization	8
Recital (senior year)	4
Elective Courses	12 credits or enough to bring the total to 120 credits

Additional Requirement

A minimum of five semesters of chamber music (1 credit per semester) is required of all students of violin, viola and 'cello. Bass players are required to take two semesters of Bass Class which will emphasize bass technique in orchestra literature according to the style of interpretation. All other applied instrument majors must take a minimum of two semesters of chamber music.

Four semesters of Percussion Ensemble is a chamber music requirement for percussion majors.

Composition — Four Year Curriculum

Composition	32
Minor Instrument	8
Theory	
TH 103	
TH 101-102	
TH 200 level (two semesters)	
TH 301-302	
TH (to be selected)	
Music Literature	12
ML 101	
ML electives (10 credits)	
Humanities or Language	24
HU 101-102	
HU or language electives (18 credits)	
Performing Organization	4
Required Courses	20
CP 101-102	
CP 201G-202G	
CP 301G-302G	
CP 401G-402G	
Elective courses	
(Composition students must elect two additional courses, to be approved by the major teacher or the chairman of the department.)	

Additional Requirements

Individual Instruction

1. Freshman and sophomore years: Private instruction will consist of one hour lesson per week in composition (4 credits per semester) and a one-half hour lesson per week in the student's instrument minor (2 credits per semester).

Credits

2. Junior and senior years: Private instruction will consist of a one hour lesson per week in composition (4 credits per semester).

3. Students will present their compositions before a jury for review at the end of their sophomore year.

4. The candidate will be expected to prepare two of his chamber compositions for performance and will be expected to perform or conduct in one work, not necessarily his own. The candidate is also advised to participate in chamber music as conductor, coach, performer or observer.

5. Advanced placement in TH 101, 102, 103 is desirable. In this case, a student would take the second year theory sequence in the freshman year.

6. **Two additional elective courses**, which must be approved by the private teacher or the department chairman, must be elected by the student. The actual number of credits earned may vary, and in some cases may exceed 8.

7. **Please note:** The Composition Department strongly recommends German as the Humanities/Language elective. In addition, a background in Finite Math and Modern Logic is recommended.

8. It is strongly recommended that the four-semester performing organization requirement be completed during the freshman and sophomore years.

Harpsichord — Four Year Curriculum

Credits

Applied Harpsichord	32
Theory	
TH 103	
TH 101-102	
TH 200 level (two semesters)	

TH 301-302	
TH 350 level (two semesters)	
Music Literature	12
ML 101	
ML electives (10 credits)	
Humanities or Language	24
HU 101-102	
HU or language electives (18 credits)	
Performing Organization	6
Recital (senior year)	4
Required courses	4
PM 301G-302G	
PM 401G-402G	
Elective courses	12 credits or enough to bring credit total to 120 credits

Note: Extra chamber music or performing organization credits may apply to elective courses.

Jazz — Four Year Curriculum

Applied Instrument	32
Theory	
TH 103	
TH 101-102	
TH 200 level (two semesters)	
TH 301-302	
Music Literature	12
ML 101	
AA 205G-206G	
ML electives (6 credits)	
Humanities or Language	24
HU 101-102	

HU or language electives (18 credits)	
Performing Organization	8
Recital (senior year)	4
Required Courses	16
AA 101-102	
AA 203G-204G	
AA 301G-302G	
AA 303G-304G	
Elective Courses	4 credits or enough to bring total to 120 credits

Additional Requirement

The senior year recital may include, with the approval of the major teacher, non-jazz literature.

Note: Extra chamber music or performing organization credits may apply to elective courses.

Music Education — Four Year Curriculum

Applied Instrument	32
Theory	
TH 103	
TH 101-102	
TH 200 level (two semesters)	
TH 301-302	
TH 350 level (two semesters)	
Music Literature	12
ML 101	
ML 102	
ML 202	
ML 301	
ML 302	

AA 205G	
Humanities or Language	24
HU 101-102	
HU or language electives (18 credits)	
Performing Organization	7
Required Courses	
ME Workshop (four years)	
ME 103-104	
ME 111-112	
ME 204	
ME 211-212	
ME 301-302 or 303-304	
ME 305-306	
ME 307-308	
ME 311-312	
ME 403	
ME 405	
ME 406	
ME 407-408	
ME 101G	
ME 202P	
Minor Instrument #1 (two semesters)	
Minor Instrument #2 (two semesters)	
Minor Instrument #3* (two semesters)	
*Required for instrumental teachers	
Sophomore oral evaluation	
Senior oral evaluation	
Piano proficiency exam	

Additional Requirements

1. All undergraduate Music Education majors are required to participate in a performing organization (1 credit per semester)

during 3½ years of their residence at the Conservatory. They are excused from participation in a performing organization during the second semester of their senior year.

2. All students will be required to take a comprehensive examination during the sophomore year. This comprehensive examination will consist of a review of all course content from the freshman and sophomore years as well as an assessment of the basic potential for the student's teaching abilities and general knowledge (social, educational, cultural). The student must receive a passing grade in this comprehensive examination before being admitted to the upper level of undergraduate work.

3. All students will be required to take a comprehensive examination during the senior year. This comprehensive examination will consist of a review of all course content from the entire four years of study plus an evaluation of the student's ability to communicate and articulate his or her ideas relative to music, music education and general knowledge (social, educational, cultural). The student will be given a grade (Pass/Fail) for this comprehensive examination and must receive a passing grade before being permitted to graduate.

4. A student must have a senior standing in all required courses and applied studies in order to practice teach.

5. Proficiency examinations on all subject matter to be included in the practice teaching experience of each student must be passed before any student will be allowed to practice teach.

6. All students must pass a piano proficiency examination before graduation.

7. Each Music Education major must perform in at least two student recitals, one each in the junior and senior year. No credit will be granted.

8. In some cases it may be necessary for the student to spend five years in undergraduate study at the New England Conservatory.
9. All students taking minor instrument courses will be required to pay a \$25 laboratory fee for the use of Conservatory instruments.

Organ — Four Year Curriculum	<i>Credits</i>
Applied Organ Theory	32
TH 103	
TH 101-102	
TH 200 level (two semesters)	
TH 301-302	
TH 350 level (two semesters)	
Music Literature	12
ML 101	
ML 102	
ML 202	
ML 301	
ML 302	
ML 201	
Humanities or Language	24
HU 101-102	
HU or language electives (18 credits)	
Performing Organization	6
Recital (senior year)	4
Required Courses	12
OR 301G-302G	
OR 403G-404G	
OR 505-506	
OR 507-508	

Elective Courses 4 credits or enough to bring total to 120 credits

Note: Extra chamber music or performing organization credits may be applied to elective courses.

Performance of Early Music — Four Year Curriculum	<i>Credits</i>
Applied Instrument Theory	32
TH 103	
TH 101-102	
TH 200 level (two semesters)	
TH 301-302	
TH 350 level (two semesters)	
Music Literature	12
(In this order)	
ML 101	
ML 201	
ML 202	
ML 102	
ML 301	
ML 302	
Humanities or Language	24
HU 101-102	
HU or language electives (18 credits)	
Collegium Musicum	8
Recital (senior year)	4
Required Courses	12
PM elective	
PM or ML electives	
Elective Courses	4 credits or enough to bring total to 120 credits

Note: Chamber music is optional for PEM majors. Extra chamber music or performing organization credits may be applied to elective courses.

Piano — Four Year Curriculum

Applied Piano	32
Theory	
TH 101-102	
TH 103	
TH 200 level (two semesters)	
TH 301-302	
TH 350 level (two semesters)	
Music Literature	12
ML 101	
ML electives (10 credits)	
Humanities or Language	24
HU 101-102	
HU or language electives (18 credits)	
Chamber Music	1
(see additional requirements)	
Performing Organization	6
(excused during senior year)	
Recital (senior year)	4
Required Courses	4
PI 111-112	
PI 211-212	
Electives	12 credits or enough to bring total to 120 credits

Additional Requirements

The required credit of Chamber Music may be earned in any of the following ways: participation in the Chamber Music Program (by audition or recommendation — 1 credit per semester);

vocal or instrumental studio accompaniment (assigned by the Chairman of the Piano Department — 1 credit per semester); accompaniment of graduation recitals (.5 credit per recital); piano ensemble (by arrangement with the Piano Department — 1 credit per semester). Up to three (3) additional chamber music credits from the above alternatives may be elected or required.

Third Stream — Four Year Curriculum

Third Stream is the process of creating a synthesis of any two or more diverse currents of music (for example “jazz”, Greek popular music, South American and Western European music). This process involves a long range assimilation of various aural and composed traditions, and produces its best results only when these traditions are fully internalized; in other words, a present time synthesis.

The Third Stream program allows students to create their own styles of improvisation and composition, while nurturing an appreciation of and accommodation to dialects different from their own native “tongue.” Each student brings to the department a particular heritage and, in effect, shares it with fellow students in seminars and small performing groups.

The curriculum encourages students to develop a sensitive, imaginative, and tolerant approach to music. Initially the basic tool — ear training — is stressed. The content of the remaining years includes the expansion of the stylistic repertoire through intensive listening, the development of the student’s individual direction, and consideration of his or her own career potential.

Within these broad outlines the curriculum of the various seminars will develop as the teachers and students evolve the most

effective approaches. Much of the curriculum will remain fluid in response to the changing ethnic backgrounds and the special talents of the students. In this respect, the Third Stream program represents a stable base for ongoing, wide-ranging exploration.

Ran Blake, *Chairperson*
Hankus Netsky, *Faculty*
Gregory Silberman, *Coordinator*

	<i>Credits</i>
Applied Third Stream	16
Major Instrument	16
Theory	
TH 103	
TH 101-102	
TH 200 level (two semesters)	
TH 301-302	
TH 350 level (two semesters)	
Music Literature	12
ML 101	
ML electives (10 credits)	
Humanities or Language	24
HU 101-102	
HU or language electives (18 credits)	
Performing Organization	8
Recital (senior year)	4
Required Courses	16
TS 101-102	
TS 201-202	
TS 301G-302G	
TS 401G-402G	

Additional Requirements

1. Instrumental instruction on the applied instrument will consist of private lessons, one hour per week for 30 weeks each year during all four years of study. (4 credits per semester are granted for private study in the major.)

2. Requirements for promotion: At the end of each year undergraduates must perform 3 or 4 selections, some of which should be based on what the student has performed in a Third Stream concert or a style studied in a Third Stream Seminar. Other selections should reflect the student's own particular interest.

3. During the senior year the student is expected to perform a concert of compositions and improvisations that both define the many boundaries of studies that the student has explored, i.e. one's own personal life — inside the Conservatory as well as outside; and explore the student's own inner imagination. Stress should be placed on the demonstration of the style which the student is developing. Each student is also encouraged to assist and promote a fellow student's senior recital or departmental recital.

4. The Third Stream Ensemble is directed by the students within it. Faculty members hear occasional tapes of rehearsals — stress is placed on clarity and unity with emphasis on the individual's particular solo. Musicians are encouraged to consider a group sound and the relationship to one another. Freshmen of the Third Stream Department are encouraged to participate in a non-departmental performing organization.

Voice — Four Year Curriculum

Applied Voice	32
Theory	
TH 103	
TH 101-102	
TH 200 level (two semesters)	
TH 301-302	
TH 350 level (two semesters)	
Music Literature	12
ML 101	
ML electives (10 credits)	
Humanities or Language	24
HU 101-102	
Language electives (18 credits)	
Performing Organization	8
Recital (senior year)	4
Required Courses	4
VC 401G-402G	
Elective Courses	12 credits or enough to bring total to 120 credits

Additional Requirements

1. Voice majors must demonstrate basic keyboard proficiency in performance, sight reading and accompaniment prior to graduation.
2. All Voice majors are expected to have the equivalent of a minimum of one year of Italian, German and French. With permission of the Dean's Office advisor, students may take two years of one language and one year of another.
3. *Note:* Extra chamber music or performing organization credits may be applied to electives.

Credits

GRADUATE STUDIES

MAJOR CONCENTRATIONS OF STUDY:

Master of Music Degree

The Master of Music degree will be awarded to students who have successfully completed a two year program of graduate study and who demonstrate a level of performance consistent with professional standards. Graduate degrees may be granted in the following areas of concentration:

Bassoon*	Oboe*
Clarinet*	Organ
Composition	Percussion*
Conducting, Choral	Performance of Early Music
Conducting, Orchestra	Performance of Early Music
Conducting, Wind Ensemble	and Music Literature
Double Bass*	Piano
English Horn*	Recorder
Baroque Flute	Saxophone
Flute*	Theory
French Horn*	Third Stream
Guitar*	Trombone*
Harp*	Trumpet*
Harpsichord	Tuba*
Jazz	Viola*
Jazz Composition	Viola da Gamba*
Music Education,	Baroque Violin
Concentration in Supervision	Violin*
Music Education,	Violoncello*
Concentration in Kodaly Method	Vocal Accompaniment
Music Literature	Voice
Baroque Oboe	

*Students majoring in these instruments should follow the curriculum and degree requirements for Applied Instruments.

SPECIAL PROGRAMS

Applied Music in Other Instruments

Students wishing to major in applied instruments which are not included in the list of major concentrations (such as Euphonium) may do so with approval of the Dean and an audition. The curriculum and degree requirements will be identical to those for Applied Instruments.

Double Major

A few highly qualified students may choose to elect a three year program leading to a double major in two departments. The student, whose performance level must be acceptable to both departments, must complete all requirements for each major and earn a minimum of 48 credits.

Artist's Diploma

The Artist's Diploma is a non-academic award for extraordinary achievement in performance. Candidates for this award are free from course work in order to be able to spend an intensive period of study on their chosen instrument. However, some candidates may profit by certain related studies as designated by their advisor or the Dean. The minimum residency requirement is two years.

All candidates must present a complete recital at the Conservatory during each year of study. They are expected to participate in other Conservatory performance activities, such as the orchestra, chamber music, and the Opera Theater. The final recital will be considered the final audition, and the Artist's Diploma will be authorized by an appropriate jury on the basis of that recital. Interested candidates should read the Admissions requirements for this program very carefully.

DEGREE REQUIREMENTS AND CURRICULA: Master of Music Degree

A total of 32 semester hours of credit is required for the Master of Music Degree. The minimum residency requirement is two years; however, all requirements for this degree must be fulfilled within five years of the candidate's admission to the program. Graduate students must earn grades of A or B to be considered doing passing work.

All incoming students will be required to take the Graduate Music Literature Exam, which will be administered in September. The results of this exam will determine which music literature courses graduate students may elect. Students who do not pass all sections of the exam may retake those sections the following year. **Successful completion of all sections of this exam is a requirement for graduation.**

All incoming students are expected to possess the basic theoretical skills indispensable to their particular major. Such skills include music reading, hearing, and analysis. An exam covering these skills must be taken on an announced date in the spring preceding graduate study, or during Orientation Week of the first year of graduate study. Graduate students can enroll in Graduate Theory courses only after the exam has been passed. Successful completion of the exam is a requirement for graduation.

Should a deficiency be discovered in the required theoretical skills, two courses of action are available. The student can remedy the deficiency by independent study or tutoring, and pass the exam at a future date, or the student can enroll in a

non-credit remedial course which the Conservatory will offer at an extra fee. Passing such a course will be regarded as equivalent to passing the required exam.

Study in the candidate's major field is required throughout each year of the graduate program. All students registered in the Master of Music program will be required to pass a promotional audition during each academic year. Graduate students will be expected to participate in performing organizations, and may be assigned to participate in the Chamber Music program, but will not receive credit for their performance activities.

Applied Instruments — Two Year Curriculum

	<i>Credits</i>
Applied Instrument	16
Elective Courses	16
Recital	0

Performance Requirements

1. The study of a comprehensive repertoire of solo works.
2. The candidate will perform in a solo recital during his or her final year of study.
3. For organ majors: the candidate will give a lecture/recital of a chosen subject during the first half of the period in graduate study.

Composition — Two Year Curriculum

	<i>Credits</i>
Composition	16
Required Courses	8
CP 501-502	
TH 503-504 or 505-506	
Elective Courses	12

Additional Requirements

1. Each student will be expected to prepare for public concert two chamber works written during his or her residency.
2. In January of the final year an oral examination will be conducted:
 - a) in analysis of tonal and contemporary compositions
 - b) in defense of an original composition.
3. Candidates will appear, at the end of their Master's Degree studies, before a review board which will judge the candidate's work.

Conducting, Choral — Two Year Curriculum

	<i>Credits</i>
Applied Conducting	8
Required Courses	8
CN 503-504	
CN 603-604	
Elective Courses	16

Additional Requirements

1. Piano proficiency exhibiting adequate keyboard facility and the ability to scoreread in all clefs.
2. VC 405G-406G or VC 507-508.
3. Advanced skills in sight-singing and harmonic dictation. A test will be given in September and those found deficient will be required to register for solfège.
4. Two years, or the equivalent, of German, French and Italian providing the student with a reading knowledge and skill in the pronunciation of each language. Students deficient in languages may audit undergraduate language courses for no credit, at no additional charge.

5. A working knowledge of Latin.
6. Participation in the NEC Chorus, Concert Choir and Chamber Singers.
7. Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.
8. The Master of Music Degree in Choral Conducting is a program which takes 2-3 years. The number of credits required is 32. Sometimes it may take more than two years to complete the other requirements as listed above.

Conducting, Orchestral — Two Year Curriculum

Applied Conducting	<i>Credits</i> 16
(includes a seminar each year with Mr. Pittman)	
Elective Courses	16

Additional Requirement

Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Conducting, Wind Ensemble — Two Year Curriculum

Applied Conducting	<i>Credits</i> 16
Required Course	4
CP 201G-202G	
Elective Courses	12

Additional Requirement

Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Harpsichord — Two Year Curriculum

Applied Instrument	<i>Credits</i> 16
Required Courses	8
PM 503-504	
ML 503-504	
Elective Courses	8
Recital	0

Performance Requirements

1. The study of a comprehensive repertoire of solo works.
2. The candidate will perform in a solo recital during his or her final year of study.

Jazz, Applied — Two Year Curriculum

Applied Instrument	<i>Credits</i> 16
Elective Courses	16
Recital	0

Additional Requirement

The candidate will perform in a solo or small group recital in the final year of study. Depending upon the student's specific talents, the recital may include non-Afro-American literature, with the approval of his major teacher.

Jazz, Composition — Two Year Curriculum

Composition	<i>Credits</i> 16
Theory Elective	4
Elective Courses	12

Additional Requirement

Candidates will appear, at the end of their Master's Degree studies, before a review board which will judge the candidate's work.

Music Education (Concentration in Supervision)

Required Courses	12
ME 503-504	
ME 505-506	
ML 513-514	
Music Education Elective	4
Elective Courses	16

Additional Requirement

Candidates will appear, at the end of their Master's Degree studies, before a review board which will judge the candidate's work.

Music Education (Concentration in Kodaly Method)

First Year at the Kodaly Institute:	<i>Credits</i>
Methodology — 2 hours	4
Kodaly Solfège — 5 hours	4
Conducting — 2 hours	2
Analysis of Materials — 1 hour	2
Practice Teaching Seminar — 5 hours	4
Chorus	0
Piano, if not exempted	0
	<hr/>
	16

Second year at the Conservatory:

ME 503-504	<i>Credits</i> 4
ME 505-506	4
ML 513-514	4
Music Education Elective	4
	<hr/>
	16

Additional Requirement

The 16 Kodaly credits may be earned in one year, in four summers plus practice teaching (candidates must earn KMTI summer certificate), or in one summer plus one year in Hungary at the Hungarian Kodaly Institute in Kecskemet.

Music Literature — Two Year Curriculum

The degree in Music Literature is intended to prepare the student both for additional work in musicology and for teaching music literature and history.

Required courses	<i>Credits</i>	
ML 513-514	4	
*ML 515-516	4	} One or two years.
ML 615-616	4	
Theory Electives	4-8	} Twelve hours total in these cognate areas.
Performance (applied music)	4-8	

*A two-year teaching internship is required. The student is assigned as an assistant in a Music Literature course and is expected to conduct weekly listening sessions and give two class lectures each semester. This internship carries the course numbers ML 515-516, 615-616, but one year of the two may be done without credit.

Additional requirements:

Candidates will take a final written examination, and appear before a review board consisting of the Music Literature faculty and the Dean, who will judge their work.

In lieu of a Master's thesis, candidates will keep a portfolio of papers they have presented in their courses to demonstrate that they possess the necessary methodology knowledge and writing skills for competent research.

A reading knowledge of at least one foreign language (normally French, German or Italian) must be demonstrated by the candidate for a Master's in Music Literature. The acquisition of this skill may be acquired without credit during candidacy, but the work in the student's portfolio of papers must show knowledge of this language. Where doubt exists, an examination of reading skills may be administered before the student is permitted to graduate.

Organ — Two Year Curriculum

	<i>Credits</i>
Applied Instrument	16
Elective Courses	16
Recital	0

Additional Requirements

1. A solo recital accompanied by program notes should be given during the final year of graduate study.
2. A lecture-demonstration recital of a chosen subject should be presented during the first year of the graduate study.

Performance of Early Music — Two Year Curriculum

	<i>Credits</i>
Applied Instrument	12 (or 8)
Required course PM 509-510	4
Required courses (any two)	
ML 513-514	
ML 517-518	
PM 505-506	
ML or PEM Elective	4
PEM Elective	4
Recital	0

Additional Requirement

The candidate is expected to participate in the Collegium Musicum throughout residency at the Conservatory and to present in a graduation recital a program for which he or she has prepared a scholarly and practical edition. The candidate will also prepare program notes.

Performance of Early Music and Music Literature — Three Year Curriculum

	<i>Credits</i>
*Applied Instrument	8
Required Courses	4
PM 509-510 or	
PM 609-610	
Required Courses	8
(any 2 courses of the following)	
ML 517-518	
ML 513-514	
PM 505-506	

(*or 12 applied credits and no elective credits)

ML 501-502	
Music Literature Elective	4
PEM Elective	4
*Elective	4
Recital	0

Additional Requirements

1. Candidates will appear, at the end of their Master's degree studies, before a review board which will judge the candidate's work.
2. The candidate is expected to participate in the Collegium Musicum throughout residency at the Conservatory and to present in a graduation recital a program for which he or she has prepared a scholarly and practical edition. The candidate will also prepare program notes.

Piano — Two Year Curriculum

Applied Instrument	16
Required Courses	2
PI 509 or PI 510	
Elective Courses	16
Recital	0

Additional Requirements

1. Performance of a solo recital.
2. Students may be assigned to instrumental or vocal teachers to work with their students on a non-credit basis in the preparation of sonatas and duos, lieder and arias.
3. Students are expected to demonstrate a broad familiarity with piano repertoire and relevant matters of style, structure, and the history of keyboard performance as well as ability in essential musicianship areas (e.g. sight-reading, trans-

position). At the discretion of the Department students may be examined in these areas and required to eliminate deficiencies.

Theory — Two Year Curriculum

	<i>Credits</i>
Applied Theory	16
Required Courses	8
TH 503-504 or TH 505-506	
TH 507-508	
Elective Courses	12

Additional Requirements

1. In lieu of a thesis, the Graduate Theory curriculum requires completion of three special projects. They are selected to cover compositional and analytical concepts and techniques, past and present. They may be papers, compositions, lectures or lecture/performances, teaching projects, etc. Specific projects will be agreed upon with the Graduate Theory chairman, and they will reflect students' interests and needs. In the Theory Conferences (Applied Theory) the candidate will receive the direction and criticism appropriate to each project.
2. In addition to the three special projects, each candidate will present to the Graduate Theory Committee a folio of work undertaken during graduate study, in classes, conferences and independently. Such work might include analyses, compositions, papers, performance tapes, research, etc.
3. The projects and folio will be reviewed and must be accepted by the Graduate Theory Committee under the direction of the Graduate Theory chairman. Candidates may be invited to discuss work submitted with the Graduate Theory Committee.

Note: The aim of the Graduate Theory curriculum is to provide the basis for professional work in music theory, be it research, writing, teaching, or further advanced study. Students interested in this curriculum who have not previously directed themselves toward professional work in theory might require three years to complete the two-year curriculum.

Third Stream — Two Year Curriculum*

Applied Third Stream	Credits 16
Elective Courses	16
Recital	0

Additional Requirements

1. During the second semester, each student must perform 3-4 selections some of which should be based on what the student has performed in a Third Stream concert or a studied style. Other selections should reflect the student's own particular interest in the promotional.
2. It may be necessary for a student with no Third Stream background to participate in seminar work.
3. The student is expected to perform a recital of compositions and improvisations the second year of study which both define the areas of study and demonstrate the student's inner imagination. Stress is placed on the demonstration of the style which the student is developing.

*For an explanation of Third Stream music, please see Third Stream Undergraduate Curricula.

Vocal Accompaniment — Two Year Curriculum

	Credits
Applied Vocal Accompaniment	16
Required Courses	12
PI 501-502	
VC 401G-402G	
VC 403G-404G	
Elective Courses	4
Recital	0

Additional Requirement

The candidate will accompany at least two recitals during his or her first or second year and prepare a recital program during the second year.

Vocal Pedagogy — Two Year Curriculum

	Credits
Required Courses	
VC 405-406 First Year	
VC 401-402	
VC 403G-404G or	
VC 407G-408G or	
VC 511-512	
Tutorial — 1/2 hour	4
(Individual work or work toward graduate project.)	

Additional Requirements

1. Proficiency expected in:
Keyboard
Italian
German
French

COURSE DESCRIPTIONS

Courses numbered 100-499 are undergraduate courses. Those courses with the suffix G are available for graduate credit. Graduate students will not receive more than two credits per semester for an undergraduate course with a G. Courses numbered 500-699 are graduate courses, which junior and senior undergraduates may take only with permission of the instructor and/or the Dean's Office Advisor. Graduate students will always receive preference in these courses.

Courses are normally elected for the entire year unless otherwise specified in the course description. In most cases, students must receive the permission of the instructor to take a two-semester course for one semester only.

Some courses may not be offered each year. Courses on the class schedule may be cancelled in the case of insufficient enrollment.

AFRO-AMERICAN MUSIC

Courses in the Afro-American Music Department, except AA 205-206 and AA 505-506, are normally limited to Jazz majors.

AA 101-102; 201-202. Improvisation Workshop

Ensemble workshops in improvisational and compositional techniques related to the field of Afro-American music. Small groups with interchangeable personnel and instrumentation.

2 credits per semester

AA 103-104. Basic Jazz Materials

This course deals with the fundamental elements of jazz improvisation; i.e. chord changes, blues scales, basic melodic patterns and fundamental rhythms.

AA 203G-204G. Theory and Arranging

A course designed to introduce the student to theory and harmony in the jazz idiom. Course work will involve analyzing works from the standard Afro-American music repertory for both large and small ensembles, and composing and arranging works for ensembles of varying sizes and instrumentation.

2 credits per semester

AA 205G-206G. History of Afro-American Music

A general survey of Afro-American music in the U.S., traced from its origins in Africa to the present. The course is intended to introduce the student to the vast and rich expanses of black musical culture, from both musical and socio-historical standpoints. The first semester will concentrate on the sources and origins of Afro-American music, as well as their contemporary extensions. The emphasis during the second semester will be on jazz, its history, and an analysis of the contributions of its major innovative figures. Attention will also be given to the black artist and Western-European classical music.

2 credits per semester

AA 301G-302G. Lydian Chromatic Concept of Tonal Organization

A course dealing with the theoretical concept formulated by the black American composer, George Russell. The material in the concept will be approached through analysis of jazz and non-jazz compositions and compositional and improvisational application. Prerequisite: Theory 301, 302 or the equivalent.

Mr. Russell

2 credits per semester

AA 303G-304G. Orchestration

A course of study in orchestration, primarily in jazz, but relating as well to non-jazz instrumental areas. The intent is to provide the jazz-oriented student with analysis and practice of "classical" music and conversely, to introduce the "classically-oriented" student to jazz instrumentation and arranging.

Mr. Byard *2 credits per semester*

AA 401G-402G. Compositional Techniques (Advanced Lydian Chromatic Concept of Tonal Organization)

Analysis of twentieth century compositional techniques aimed at the jazz composer. Study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: Lydian Chromatic Concept course (AA 301G, 302G).

Mr. Russell *2 credits per semester*

AA 501-502. Advanced Compositional Techniques

A seminar in compositional techniques designed to broaden the musical spectrum of the graduate jazz composer/performer. Team-taught by various members of the Theory/Composition faculty, the course is divided into three ten-week segments. In each segment, a different compositional technique or problem is approached through analysis and creative work by members of the seminar. Possible segment topics include problems of composing electronic music, composing for the solo instrument, and problems of orchestration. Emphasis is placed on non-jazz techniques; however, jazz compositions and techniques may be discussed relative to the specific technique or problem in question.

2 credits per semester

AA 503-504; 603-604. Advanced Improvisation

Ensemble workshop in advanced improvisational and compositional

techniques related to the field of Afro-American music. Small groups with interchangeable personnel and instrumentation.

2 credits per semester

AA 505. The Black Classical Composer

A course dealing with the history and development of the Black composer in the Western European tradition of composition. Composers and styles to be discussed will range from the 18th Century to the present. The seminar will consist of lectures, listening, individual analytical projects, and visits by Black composers.

2 credits

AA 506. The Blues

An in-depth investigation into the unique Black American folk form called the Blues, through an examination of form, lyric structure, lyric content, melody, harmony, vocal techniques, and accompaniment. Some attention will also be given to the unique personalities, social environment, and geographical areas associated with the overall development of the music. The seminar will consist of listening, lectures, discussions, individual projects, films, and visits by guest artists/lecturers.

2 credits

AA 508. Graduate Seminar (2nd semester)

A seminar in advanced compositional and improvisational technique designed to broaden the musical spectrum of the graduate jazz composer/performer. Included will be an in-depth study and analysis of the great composers and performers in jazz through contemporary music and the avant-garde. Emphasis will be placed on the individual contributions and creative work by the members of the seminar. Guest lecturers will be invited.

Mr. Russell

CHAMBER MUSIC

CH 401G-402G. Beethoven String Quartets

This seminar proceeds in an unorthodox manner by separately examining different form types: Variations and Scherzi are studied in the first semester, selected Sonata structures and the Great Fugue are examined in the second semester, thereby tracing Beethoven's compositional evolution. Individual movements are assigned to students for a report which forms the basis for discussion. Not offered every year.

Mr. Kolisch

2 credits per semester

CH 403G-404G. Schoenberg Seminar

In the first semester tonal chamber works by Schoenberg are analyzed, and *Pierrot Lunaire* is studied as an example of "free atonality". In the second semester dodecaphonic pieces are analyzed. Not offered every year.

Mr. Kolisch

2 credits per semester

CH 501-502. Theory of Performance

Theory of Performance constructs the epistemological basis for performance as a *disciplina sui generis*, detached from instrumental instruction. The content and meaning of the notational signs are systematically examined and defined as "elements of performance". By extracting a maximum of objective information from these signs, the areas of interpretation, namely subjective decisions, are narrowed. In the second semester the theory is applied to practical exercises. Not offered every year.

Mr. Kolisch

2 credits per semester

CH 503-504. The Performance of Chamber Music

The course will consist of major works from the chamber music literature, studied and coached in a master class format. Open by permission of the instructor.

Mr. Shure

2 credits per semester

COMPOSITION

CP 101. Rudiments of Notation, Editing and Autography

Offered in alternate years.

2 credits

CP 102. Score Preparation and Rehearsal Techniques

Admission limited to Composition majors. Prerequisite: Composition

101. Offered in alternate years.

Mr. Peyton

4 credits

CP 201G-202G. Instrumentation and Orchestration

The sonoral possibilities and mechanics of instruments, as well as their acoustical basis. Analysis of their orchestral uses. Arranging and writing for various instrumental groupings. Open to non-majors by permission of the instructor.

Mr. Heiss, Mr. McKinley

2 credits per semester

CP 301G. Analytic Method: Pre-Twentieth Century Music

Open to non-majors by permission of the instructor.

Mr. Peyton

3 credits

CP 302G. Analytic Method: Twentieth Century Music

Prerequisite: CP 301G.

Mr. Peyton

3 credits

CP 305G-306G. Music and Media (Introduction to Electronic Music)

A study of the possibilities and problems of combining music with other arts and technologies. The course will concentrate on Electronic Music, but will also investigate music and film, music and dance, and music and theatre. Performance and aesthetic problems will be discussed as well as historical precedents. The course does not involve studio/lab time.

Mr. Ceely

2 credits per semester

CP 401G-402G. Electronic Music Composition

Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. No prerequisite for Composition majors; others must take CP 305G-306G prior to registering for this course. Not offered every year.

Mr. Ceely *2 credits per semester*

CP 405G-406G. Composition for Non-Majors

A course intended for students who are not Composition majors but wish to pursue work in composition. May be taken in successive years as CP 505-506; 605-606.

Mr. McKinley *2 credits per semester*

CP 501-502. Composition Seminar

Diverse topics (technical, philosophical, ethical, practical) of interest to composers will be discussed. Admission is restricted to graduate and senior or junior Composition majors. Offered in alternate years.

Mr. Martino *2 credits per semester*

CP 503-504; 603-604. Electronic Sound Synthesis

A thorough investigation of analog and digital methods of sound generation. Field trips to computer installations. Open to students who have had CP 403G-404G, or by permission of the instructor.

Mr. Ceely *2 credits per semester*

CP 505-506; 605-606. Advanced Composition for Non-majors

May be taken in successive years. See CP 405G-406G for course description.

Mr. McKinley *2 credits per semester*

Lectures in Composition

Required of all Composition majors. No credit is offered.

Guest lecturers

CONDUCTING**CN 401G-402G. Orchestral Conducting**

Study of conducting technique and its application to music. Basic beat patterns, subdivision, compound meters, preparatory beats and releases. Study of a classical symphony, recitatives from Handel's *Messiah* and Bach chorales in four clefs (soprano, alto, tenor and bass).

Mr. Pittman *2 credits per semester*

CN 403G-404G. Choral Conducting

Study of beat technique, repertoire for church choir, high school and college chorus and the history of choral music. Study of use of young voices in choral ensembles. Active conducting and participation with graduate course in conducting for weekly workshop.

2 credits per semester

CN 501-502; 601-602. Advanced Orchestral Conducting

Application of conducting technique to a greater variety of orchestral repertoire. Study of a symphony of Beethoven and Brahms. Study of a late romantic score and a twentieth century classic. Discussion of performance practice and rehearsal technique. Analysis of scores for conducting and score-reading. Admission by audition only.

Mr. Pittman *2 credits per semester*

CN 503-504; 603-604. Advanced Choral Conducting

Study of advanced beat techniques, repertoire for many kinds of choirs and choruses. Score analysis and history of choral music. Work on vocal production in chorus, diction, rehearsal technique and programming.

Mrs. deVaron *2 credits per semester*

CN 505-506, 605-606. Wind Ensemble Conducting

Mr. Battisti *2 credits per semester*

MUSIC EDUCATION

Minor Instrument Study

All undergraduate music education majors are required to study a minimum of four semesters on minor instruments. All minor instrument schedules must be approved by the department chairman.

ME 101B-102B. Brass Sequence, Level I

Trumpet, Trombone, French horn.

Mr. Walters

1 credit per semester

ME 201B-202B. Brass Sequence, Level II

Brass instruments.

Mr. Walters

1 credit per semester

ME 101W-102W. Woodwind Sequence, Level I

Clarinet, Oboe, Flute.

Miss Bedford

1 credit per semester

ME 201W-202W. Woodwind Sequence, Level II

Woodwind instruments.

Miss Bedford

1 credit per semester

ME 101S-102S. String Sequence, Level II

Violin, Viola.

1 credit per semester

ME 201S-202S. String Sequence, Level II

Cello.

1 credit per semester

ME 101G. Guitar Class

Required of all Music Education majors. Not available for graduate credit.

Mr. Sullivan

1 credit

ME 202P. Percussion Class

Rudiments of percussion techniques.

1 credit

ME 103-104. Music Education Orientation

A course designed to expose the new student to the opportunities and challenges of music education. The course will include lectures, demonstrations, and observations.

1 credit per semester

ME 111-112; 211-212; 311-312. Music Education Lab

A laboratory for all music education students for the purpose of teaching, practicing and evaluating rehearsal technique and procedure for use with public school level instrumental and vocal ensembles.

.5 credits per semester

ME 121-122. Kodaly Solfège, Level I

Sight-reading, dictation, transposition, analysis, improvisation and ear-training skills are developed (using both relative solmization and absolute pitch names) through singing. The material ranges from folksongs and exercises from the Kodaly Choral Library through masterworks of all periods and styles.

3 credits per semester

ME 204. Educational Psychology

Psychology of learning and teaching, stressing particular problems of education inherent in musical growth.

2 credits

ME 221-222. Kodaly Solfége, Level II

Prerequisite: ME 121-122, or permission of the instructor.

3 credits per semester

ME 301-302. Elementary and Junior High School Vocal Methods

A course dealing with the vocal music program from the elementary through the high school levels. Emphasis on elementary vocal techniques and materials, the general music class and choral singing procedures and literature.

Mr. Dal Pozzal

2 credits per semester

ME 303-304. Instrumental Methods

A course designed to equip and expose the student to problems, materials and knowledge involved in planning and developing a complete program of instrumental music from the elementary level to the community level.

Mr. Everett

2 credits per semester

ME 305-306. Composition and Arranging

A course dealing with the techniques of arranging of vocal and instrumental music with emphasis on its use for school music performance. Also, the study of compositional approach to the teaching of music as it can be applied in the school music program.

Mr. Walters

2 credits per semester

ME 307-308. Conducting

Study of conducting technique and rehearsal procedure with particular emphasis on its application in the directing of ensembles of students in elementary, junior and senior high school.

Mr. Walters

2 credits per semester

ME 309. Jr. and Sr. High School Choral Methods

A course providing the student with procedures for establishing and

developing a choral program on the secondary level. Approaches to rehearsal techniques, programming, choral literature, scheduling, budgets, public relations and related subjects are explored.

Mr. Abrahams

2 credits

ME 401-402. Music of Other Cultures

A course designed to orient the prospective teacher with information and materials about the music of other cultures (Indian, Japanese, Afro-American, contemporary, popular, etc.) Emphasis is placed on its use in the general music program of the school.

Mr. Dal Pozzal

2 credits per semester

ME 403. Materials and Conducting

A laboratory for all senior students for the study and evaluation of vocal and instrumental material for the school music program. Seniors will gain experience in conducting techniques and rehearsal procedure through regular weekly assignments.

Mr. Walters and Mr. Abrahams

.5 credit

ME 405. Philosophy of Education

Discussion of the nature and scope of philosophies of education. Some time is spent on the work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice.

Mr. Kendrick

2 credits

ME 406. Practice Teaching

Students are assigned to selected school systems in the Greater Boston area where they serve an internship as a student teacher under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. A minimum of 150 clock hours of teaching is required.

6 credits

ME 407-408. Practice Teaching Seminar

A seminar in which the various experiences and discoveries of the practice teaching experience will be discussed and evaluated. Special workshops will deal with any problems encountered by students during practice teaching.

1 credit per semester

ME 501-502. Contemporary Composition

Exploratory compositions for various instruments and sonorities using twentieth century techniques of pitch organization. All music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure", post-holing and other contemporary educational theories will be discussed.

Mr. Walters

2 credits per semester

ME 503-504. Seminar in Music Education

A seminar designed to examine the present problems, challenges of education in general, and music education in particular. Discussion, reading and special projects dealing with curriculum, musical leadership, administration, evaluation and philosophy.

Mr. Battisti

2 credits per semester

ME 505. Philosophical Study of Education

A seminar devoted to the study of philosophy as discipline and its application to problems in education. Particular emphasis is placed on the role of music in the models examined. To be offered in alternate years.

2 credits

ME 506. Social Sciences and Education

A review of the traditional and contemporary social sciences as the instruments by which data is produced that is relevant to educational problems. Candidates are encouraged to explore issues in music and

education in non-musical frames of reference. To be offered in alternate years.

2 credits

ME 507-508. Independent Study Project

This curriculum offering allows a Music Education graduate student to submit a proposed "study project" to the chairman of the Music Education Department. If the request is approved, the student will submit a written report of his study and findings to the department chairman, and then present an oral report to a committee of faculty members. A study report must be submitted not later than one year after approval of the project by the chairman of the Music Education Department.

Mr. Battisti

2 credits per semester

MUSIC LITERATURE

ML 101 is a prerequisite for all undergraduate courses in the Music Literature Department. (Transfer students who have received credit in a music literature course at another institution are exempt from ML 101; other incoming students who pass the exemption exam for ML 101 may also waive this prerequisite. No credit is granted for the exemption exam). The remaining ten credits required in music literature for the undergraduate degree may be selected from ML 102, 201, 202, 301, 302, 401G, 402G, AA 205G and 206G, CH 401G, 402G, 403G and 404G.

Graduate music literature courses are open to all graduate students and to qualified undergraduate students with permission of the instructor. ML 513-514 and ML 515-516 are offered every year. Other graduate music literature courses may not be offered every year.

ML 101. Concepts of Music

An introductory course which investigates the elements, styles and forms of Western music. It is designed to give the student a basic vocabulary as well as tools of analysis for use in all other music literature courses. This course is a prerequisite to all other undergraduate courses in music literature.

2 credits

ML 102. Music of the Twentieth Century

A survey of major trends in music from 1890 to 1975.

2 credits

ML 201. Music of the Renaissance

A survey of European music from the beginning of polyphony through the Renaissance.

2 credits

ML 202. Music of the Baroque Era

A survey of the music in the Baroque era, 1600-1750 (from the Florentine Camerata through J.S. Bach).

2 credits

ML 205G-206G. History of Afro-American Music

A general survey of Afro-American music in the U.S., traced from its origins in Africa to the present. The course is intended to introduce the student to the vast and rich expanses of black musical culture, from both musical and socio-historical standpoints. The first semester will concentrate on the sources and origins of Afro-American music, as well as their contemporary extensions. The emphasis during the second semester will be on jazz, its history, and an analysis of the contributions of its major innovative figures. Attention will also be given to the black artist and Western-European classical music.

2 credits per semester

ML 301. Music of the Classic Era

History of musical style from c. 1750 to 1815, with emphasis on the works of Haydn, Mozart and Beethoven. Knowledge of repertoire will be stressed.

Mrs. Hallmark

2 credits

ML 302. Music of the Nineteenth Century

History of musical style from middle Beethoven through Mahler. Knowledge of repertoire will be stressed.

Mrs. Hallmark

2 credits

ML 401. Introduction to Non-Western Music

This course will introduce selected forms of non-Western music with the primary purpose of teaching the student the basic listening and analytical techniques required to examine and understand unfamiliar music systems.

Dr. Row

2 credits

ML 402. The Music of India

This course will cover the folk, religious and classical musics of India, focusing primarily on the art music of North India.

Dr. Row

2 credits

ML 503. Baroque Music

Seminar on music of the Baroque era with particular emphasis on the elements of style which subsequently influenced J.S. Bach. National styles, ornamentation and improvised embellishments, rhythmic alterations, expression, etc.

Mr. Pinkham

2 credits

ML 504. Music of J.S. Bach

Seminar on the music of J.S. Bach, with particular emphasis on the large choral works, the Brandenburg Concerti and the keyboard works. The

discussions and papers will be, when practical, complemented by class performance. Prerequisite, ML 503.

Mr. Pinkham

2 credits

ML 505. Music of the Late 18th Century

A study of the relationship between words and music as an attempt to establish how representative composers of the classic and romantic periods developed an expressive musical rhetoric. ML 505 will deal with songs, opera, oratorio, symphony, concerto and chamber music from Rameau through early Beethoven.

Mr. Smith

2 credits

ML 506. Music of the 19th Century

This course will deal with late Beethoven through early Brahms and Reger, and close with an examination of the rupture between composers' "public" and "private" music in the 19th century. Class participation required. ML 505 is not a prerequisite to 506.

Mr. Smith

2 credits

ML 507-508. Ives, Schoenberg and Stravinsky

A study of the music of three of the twentieth century's greatest composers and the overall context of their work. Supplementary consideration of the particular developments which led to them, and of their subsequent, lasting influences. Regular listening and background reading.

Mr. Heiss

2 credits

ML 509. History of Keyboard Literature I*

A survey of the literature for organ, piano and harpsichord from the Renaissance through Mozart, studied through performance, listening and background reading.

Dr. Sutton

2 credits

**Not offered in 1978-1979.*

ML 510. History of Keyboard Literature II*

A study of the literature for organ and piano beginning with Beethoven and ending with the study of contemporary keyboard music, through background reading, listening and performing.

Dr. Sutton

2 credits

ML 513-514. Research into Music Literature

The purpose of the course is to acquaint the student with research tools and materials essential to his field. By means of individual and class projects, papers and oral reports, sophisticated techniques of library research are learned, as well as the books, periodicals, musical editions, and recordings which are most pertinent today, and how to present findings in a logical and accurate way. The course is designed to fit the academic needs of the practical musician.

Dr. Sutton

2 credits per semester

ML 515-516; 615-616. The Teaching of Music Literature

Seminar in teaching approaches and problems arising in current classroom situations. Students will be assigned as teaching assistants to the undergraduate Music Literature courses on a rotating basis. Open to all graduate students with permission of instructor.

Dr. Sutton

2 credits per semester

ML 517. Notation of Medieval Music

Intensive performing and transcribing from original notation of the 11th through 14th centuries. Gregorian chant, 12th century polyphony, Ars nova and trecento works. Not open to undergraduates.

Mrs. Hallmark

2 credits

ML 518. Notation of Renaissance Music

Intensive performing and transcribing from the original notation of the 15th and 16th centuries. Not open to undergraduates.

Mrs. Hallmark

2 credits

ML 519. Introduction to Ethnomusicology

A survey of the basic literature concerned with defining the field, its purposes, theories and methodology, followed by individual research on specific non-Western music cultures, to be presented in the seminar.

Dr. Row

2 credits

ML 520. Hindu Musical Thought

This seminar will attempt to arrive at an understanding of the musical process in a non-Western culture, in terms of traditional philosophy, religion, mysticism and science.

Dr. Row

2 credits per semester

ML 520B. A Comparative Study of Non-Western Modal Systems*

The modal systems of Arabic, Persian, Indian (Hindusthani and Karatak), Indonesian, Southeast Asian, Chinese and Japanese musics will be examined in order to formulate principles and concepts operating in each individual music, then in larger multi-culture areas (1) Arabic, Persian and Indian, (2) Southeast Asian and Indonesian, (3) Japanese and Chinese and finally to postulate a theory of modal principles applicable to all musics under discussion. This course will alternate every other year with Hindu Musical Thought.

Dr. Row

OPERA**OP 501-502. Opera Stage Direction**

The course will deal with aspects of movement, costuming, makeup

**Not offered in 1978-1979.*

and musical direction as they pertain to opera production. Open to all graduate students with permission of the instructor.

Mr. Bartholomew

2 credits per semester

ORGAN**OR 301G. Organ Construction and Design**

An outline of the history of musical technique and the visual aspects of organ design from the Middle Ages to the present day providing the background necessary to an evaluation of historic organ styles as well as present day instruments. Field trips to visit organs in the Boston area may be included. Not offered every year.

Mr. Noack

2 credits

OR 302G. Organ Repertoire

Representative works from the 17th century to the present. Special attention will be given to national styles and liturgical considerations in the Baroque era. A strong emphasis will be placed on recent and experimental works for organ solo and in ensemble, including works with electronic tape. When possible, works will be played in class. Not offered every year.

Mr. Schuneman

2 credits

OR 401G-402G. Improvisation

Special study of the problems of extempore service playing, for organ majors. Not offered every year.

Miss Hayashi

2 credits per semester

OR 403G-404G. Choral Conducting for the Organist

A choral conducting course covering basic choral conducting first semester and conducting from the keyboard second semester. Rehearsal (piano) and performance (organ) problems and techniques will be

explored. All repertoire studied will be drawn from the vast literature of music written for the church. Not offered every year.

Mr. Teeters

2 credits per semester

OR 405G-406G. Organ Class for Non-Majors

A study of fundamental principles of organ playing. Designed for non-majors with adequate keyboard facility. Admission to the class by audition.

Mr. Schuneman

2 credits

OR 503-504. Music in Liturgy

A survey of the evolution of music for worship, and an exploration of current attempts to reconcile the church and the artist. Some emphasis will be put on the historical development of liturgical music in Christian churches. Not offered every year.

Mr. Teeters

2 credits per semester

OR 505-506. Organ Ensemble

A study of ensemble repertoire for organ majors. The class is devoted to the preparation for performance in workshops. Admission by permission of the instructor.

Mr. Teeters

1 credit per semester

OR 507-508. Organ Continuo

Historical survey and practical realization of figured bases at the organ of music from 1600 to 1770. Limited enrollment open to graduate students.

Mr. Teeters

1 credit per semester

PERFORMANCE OF EARLY MUSIC

PM 301G-302G. Continuo Class

Historical survey and practical realization of figured basses at the harpsichord of music from 1600 to 1770. Tuning, regulation, and maintenance of harpsichords. Required of harpsichord majors. By audition only.

1 credit per semester

PM 401G-402G. Advanced Continuo Class

Continuation of PM 301G, 302G. Performance of works from figured and unfigured basses and study of contrasting styles of continuo practices in the early and late Baroque era. Required of harpsichord majors. By audition only.

1 credit per semester

PM 403G-404G. Survey of Performance Practice from the 13th through the 18th Centuries

Study of the medieval, Renaissance and Baroque periods from the performer's viewpoint. Aspects covered include musica ficta, solmization, instrumentation, articulation, ornamentation, basso continuo, evaluation of modern editions. Open by permission of the instructor only.

Mrs. Roth

2 credits per semester

PM 405G-406G. Court Dance

Students will learn court dances from 15th to 18th century Europe. The class meets in conjunction with PM 505-506 for one session per week, and participates in a Collegium Terpsichore performance in the spring.

Dr. Sutton

1 credit per semester

PM 501; 601. The Renaissance Mass

A survey of the repertoire and performance practice of selected works from Machaut through Palestrina. The works studied will be read in class.

Mr. Pinkham

2 credits

PM 502; 602. The Cantata, Passion and Oratorio

Selected major works from the Baroque era. The works studied will be read in class.

Mr. Pinkham

2 credits

PM 503-504; 603-604. Baroque Music

Study of performance practice and literature from 1600 to 1750. Works studied in class will be performed publicly. By audition only. Limited to solo singers, 2 violins, violoncello, bass viol, baroque lute, harpsichord, oboe, bassoon, transverse flute and recorder.

Mr. Pinkham

2 credits per semester

PM 505-506; PM 605-606. Seminar in Renaissance and Baroque Dance Music-Instrumental and Vocal

An examination of the large instrumental and vocal repertoire of dance or dance inspired music. The course includes its historical development, music and dance notations (keyboard and lute tablatures, Feuillet notation), its social context and theatrical significance in intermedio, masque, ballet or opera; its iconography, and its bibliography. Special attention is given to performance practices, and to the close interrelationships between the music and the actual dances. The class meets in conjunction with the Collegium Terpsichore, which gives an annual concert and other performances in costume.

Dr. Sutton

2 credits per semester

PM 507-508. String Techniques of the 17th and 18th Centuries

Studies in the contemporary approach to instrument and bow, with emphasis on practical application in modern performance. Research will be conducted into the early styles of playing as recorded in the treatises and other sources and appraisals made of current literature on the subject. Discussions and papers will be complemented by individual practice and rehearsal of ensemble works for the Collegium Musicum concerts.

Mr. Stegner

2 credits per semester

PM 509-510; 609-610. Advanced Renaissance and Baroque Performance

In-depth study of problems of style, instrumentation, ornamentation, tuning, and temperament, editions, etc., centered around class performance. The course is designed to provide the student with the knowledge necessary to perform properly or to direct an early music program in a school or college. Required of P.E.M. majors. Open as an elective to other qualified graduate students with permission of the department.

Mr. Roth

2 credits per semester

PM 513-514; 613-614. Viol Consort

Will include study of the basic technique of the instrument and exploration of the 17th and 18th century consort literature for this family of instruments. The Conservatory has a limited number of instruments available for the use of the students.

Miss Feldman

2 credits per semester

PM 515-516. Renaissance and Baroque Literature for the Viola da Gamba

An investigation of the literature for viola da gamba from England, France, Italy, Germany and the Low Lands. Special emphasis will be placed on style analysis and performance practices, and will include playing of early *ricercare*, consorts, trio sonatas and solo literature.

Preparation of new editions from manuscript. Investigation of theoretical sources concerning the instrument. By permission of the instructor.
Miss Feldman *2 credits per semester*

PM 517-518. Renaissance and Baroque Wind Instruments*

A study of the techniques and literature of early wind instruments using the recorder as a basis, with additional opportunities for study of the other woodwinds (Renaissance and Baroque flute, Baroque oboe, shawm, cornetto, krummhorn, etc.). Literature to be studied will range from 14th and 15th century chansons and 16th century consort music through late Baroque chamber music. Open to qualified wind players by permission of the instructor.

Mr. Roth *2 credits per semester*

PIANO

PI 101-102. Beginning Piano Class

Specifically aimed at non-Piano majors who have had no previous piano training, this class will teach the fundamental skills of sight-reading, basic piano technique (all major and minor scales and arpeggios), and keyboard harmony. Special emphasis will be placed upon the learning and sight-reading of four-part music, including Bach Chorales. Prepared pieces assigned will provide experience with a wide range of piano literature including works of such composers as Bach, Mozart, Schubert and Bartok.

1 credit per semester

PI 111-112; PI 211-212. Piano Performance Seminars I and II

Meeting weekly for two or more hours, the seminar will provide a forum for the exchange of information and ideas among students and

**Not offered in 1978-1979.*

faculty in the Piano Department. Many sessions will take the format of a repertoire class, affording students the opportunity of performing and hearing a wide range of repertoire, and making it possible for all present to profit from the discussion of such matters as interpretation, technique, teaching methods, and practice approaches. On other occasions, the Piano faculty or visiting artists will conduct master classes, present lecture/demonstrations, or participate in discussions of topics vital to the piano student. PI 111-112 is required of all first year Piano majors; PI 211-212 is required of all second year majors.

1 credit per semester

PI 201-202. Intermediate Piano Class

Intended for students who have successfully completed Piano 101, 102 or who have had previous basic piano training, the course will take up works of Bach, Mozart, Beethoven, Schubert, Bartok and others. Continuous development of sight-reading ability, strengthening of the student's piano technique and keyboard harmony are pursued.

1 credit per semester

PI 301-302. Advanced Piano Class

Designed for non-Piano majors who have had considerable previous formal piano training, emphasis in this class will be on accompanying, piano ensemble, preparation of solo literature, and training in dealing with a wide range of technical and stylistic problems.

1 credit per semester

PI 304G. Piano Techniques

A comprehensive survey of those musical, physical and psychic phenomena associated with the art of piano playing. Taught cooperatively by all members of the department, the course will introduce the student to the diversity of technical schools and approaches that can be brought to bear on the problems of coordination and control. Not offered every year.

Members of the Department

2 credits

PI 305G. The Grammar of Phrasing

Problems of stress and shape in musical patterns, dealing primarily with piano music. Implicit is the need for giving articulation to the inner flow of phrase units, based on considerations of expression, style and structure. Open to non-Piano majors by permission of the instructor. Not offered every year.

2 credits

PI 307-308. Sonata Playing and Instrumental Accompaniment

Designed to give pianists practice in responding to and accommodating the unique timbral and technical properties of different instruments, adapting orchestral reductions for successful concerto accompaniment and participating in the instrumental duo as chamber music. Primarily for sophomores.

Mr. Zander

2 credits per semester

PI 311-312; 411-412. Piano Performance Seminars III and IV

Open as an elective to junior and senior Piano majors. See course description under PI 111-112.

1 credit per semester

PI 401G-402G. Piano Pedagogy

Examination of methods, teaching materials, and literature from elementary through early advanced level. Overview of comparative educational philosophies and psychologies as related to piano teaching. Guest teachers in special areas of concentration. Class members are expected to teach at least one piano student. Format includes lecture, discussion, performance participation, reading and research assignments.

Jean Stackhouse

2 credits per semester

PI 403G-404G. Piano Tuning and Repair

Intended to equip pianists with the basic skills of rudimentary piano maintenance, the course will deal with the mechanics and construction of the modern piano as well as the essential tools and techniques of tuning, voicing, regulation, and other adjustments. In addition to the class meeting, three hours per week of supervised work in the Piano Shop are required. For Piano majors only.

Mr. Hanson

2 credits per semester

PI 407G-408G. Vocal Accompaniment — French

A practical training in the art of accompanying vocal music for advanced piano students. Participants have an opportunity to prepare classical and modern repertory in collaboration with Voice majors.

Mr. Decima

2 credits per semester

PI 409G-410G. Vocal Accompaniment — German

A practical training in the art of accompanying vocal music for advanced piano students. Participants have an opportunity to prepare classical and modern repertory in collaboration with Voice majors.

Mr. Decima

2 credits per semester

PI 501-502. Opera Accompaniment

Keyboard reduction of opera and oratorio scores. Study of arias and ensembles from the standard opera and oratorio repertoire. Discussion of traditional cuts, variants, and performing styles.

Mr. Morehead

2 credits per semester

PI 503-504. Advanced Vocal Accompaniment

A course designed for advanced pianists and Vocal Accompaniment majors to acquaint them with a broad scope of the literature for voice and piano from the Baroque era through the contemporary period. Frequent opportunities to prepare specific items with singers will be offered. Not offered every year.

Mr. Decima

2 credits per semester

PI 505. Special Topics in Piano Repertoire

Each semester that the course is offered, a particular area or topic relating to the Piano Repertoire will be studied in detail. Emphasis will be on performance and on the development of critical criteria for interpretation based on a foundation of analytic awareness. Topics such as Beethoven Sonatas, Haydn and Mozart, Variation Form in Piano Literature, The Short Piano Piece in Beethoven, Schubert, and Brahms will be among those considered. Open to non-Piano majors by permission of the instructor only. May be repeated for credit. Not offered every year.

Mr. Rosenbaum

2 credits

PI 507-508. Score Reading and Advanced Keyboard Skills

A course designed for qualified undergraduate and graduate students (particularly Conducting majors) to provide training in transposition, score reading, sight reading and individual works at the keyboard. Limited to six students per section. Not offered every year.

2 credits per semester

PI 509-510. Independent Study Project

All graduate students must undertake an independent project in research or analysis to be completed under the guidance of one of the Piano Department faculty members (or other advisor, within or outside the Conservatory, to be approved by the department). The results of each project will generally be presented as an open lecture/recital, although a written paper may, in some instances, be substituted.

2 credits

PI 513-514. Techniques of Playing 20th Century Music

Emphasis will be on playing and working out various 20th century piano techniques through study of solo repertoire and some chamber

works. Areas to be covered will include rhythm and meter, notation and use of pitch, phrasing, use of new sounds, and repertoire. Not offered every year.

2 credits per semester

Chamber Music for Pianists

Students are admitted to the Chamber Music Program by audition or by the recommendation of their private teachers. Groups are normally coached by members of the Chamber Music faculty and meet weekly for coaching sessions for one semester. No credit is offered for graduate students.

1 credit per semester

Piano Ensemble

Whenever possible, students wanting to study four-hand or two-piano literature will be assigned to a member of the department for regular coaching sessions. No credit is offered for graduate students.

1 credit per semester

Studio Accompaniment

Students may be assigned to instrumental or vocal teachers to work with their students in the preparation of sonatas and duos, lieder and arias. No credit is offered for graduate students.

1 credit per semester

STRING**ST 401G-402G. String Pedagogy**

A course designed to familiarize the String major with various aspects of studio teaching technique. Not offered every year.

Mr. Rosenblith

2 credits per semester

ST 501-502. String Repair and History of Violin Making
Maintenance of stringed instruments and general repair will be discussed, as well as historical perspectives concerning the violin family. Not offered every year.

Mr. Taylor

2 credits per semester

THEORY

All undergraduates must pass a written examination in the notation of musical fundamentals before enrolling in a theory course numbered 200 and higher. This examination is given during registration week in September and once during each semester. Drill sessions may be offered for which a fee will be charged. (See page 20.)

Upon request, incoming undergraduates who wish to receive advanced placement in theory will be given written and oral examinations during registration week. Credit will be granted for most courses from which a student is exempted. Freshmen who are exempted from Theory 101, 102, and Theory 103 will receive credit only for Theory 103 and must complete theory requirements by electing an undergraduate theory course. Students are responsible for being properly prepared for requested examinations. Details about the examinations are sent directly to incoming students during the summer. Returning undergraduates are not eligible for advanced placement in theory.

The first year theory requirement consists of the notation examination, Theory 101, 102, and Theory 103. The second year requirements are Theory 301, 302, and a Theory 200 level course. To complete the third year requirements, students may choose from among the Theory 350 level courses. Composition and Jazz majors are not required to take a Theory 350 course.

Once a Theory 200 or Theory 300 requirement has been met, any other Theory 200 or Theory 300 course may be taken as an undergraduate elective. Solfege and Theory 400 courses may be taken as electives by undergraduates and graduate students. Graduate students receive only 2 credits per semester for these courses.

Required theory courses are year-long courses and students must successfully complete both semesters in order to receive credit for either semester. In exceptional cases students may receive permission to change sections of a course between semesters upon request of the department before the end of the first semester. If a student passes the first semester of a course with a grade of C or better, but fails or withdraws from the second semester, the second semester may be repeated immediately in the Conservatory Summer School if the course is offered. If a returning undergraduate wishes to transfer theory credits earned at another institution during the summer or during an absence from the Conservatory, prior approval must be received from the Dean and the Theory Department. The Theory Department may request that an appropriate examination be passed before credits are transferred.

The basic courses, alternatives, and electives usually offered are described below. Other alternatives and electives may be added from year to year. Prior to registration, the Theory Department will post detailed course descriptions for each section of the undergraduate theory courses.

TH 101-102. Rhythm, Singing, Rudiments I

Singing and aural recognition of intervals, scales and tonal melodies. Rhythmic drill. Musical rudiments. Practice in fundamental skills which underlie performance. This course is a prerequisite to theory courses numbered 200 and above. Students must receive a grade of C or above in Theory 102 in order to enroll in a 200 level course.

3 credits per semester

TH 103. Harmony at the Keyboard

Vertical harmonic and linear structures are dealt with through the keyboard. Cadences, sequences and elementary figured bass will be covered in one hour of class and two hours of drill. This course is a prerequisite to theory courses numbered 200 and above. Offered in both semesters.

2 credits

TH 201-202. Rhythm, Singing II

A continuation of the rhythmic, singing and aural practice of TH 101-102. Prerequisite: Theory 101-102 and 103. Students must receive a grade of C or above in Theory 102 in order to enroll in Theory 201, 202.

3 credits per semester

TH 203G-204G. Solfège I

Practice in sight reading using a fixed-do system in four clefs. Texts include Dannhauser, Bona, Dandelot, and Weber. Audition and permission of the instructor required. Prerequisite: Theory 101-102 and 103. Students must receive a grade of C or above in Theory 102 in order to enroll in Theory 203G-204G.

3 credits per semester

TH 205-206. Performance Techniques

Using their own instruments, students are given ensemble and sight reading practice designed to strengthen general musicianship. Classes may be restricted to specific instrumental groupings. Prerequisite: Theory 101-102 and 103. Students must receive a grade of C or higher in Theory 102 in order to enroll in Theory 205-206.

3 credits per semester

TH 209G-210G. Intermediate Solfège

This course is a bridge between Solfège I and Solfège II for students not ready to go directly from Theory 203-204 into Theory 403-404. Permission

of the instructor is required. Prerequisite: Theory 101, 102, and Theory 103. Students must receive a grade of C or above in Theory 102 in order to enroll in Theory 209G-210G.

TH 301-302. 18th and 19th Century Compositional Practices

Composition and analysis of tonal melodies, harmonies, progressions and forms. Prerequisite: Theory 101-102 and 103.

3 credits per semester

TH 351-352. 20th Century Compositional Practices

Composition and analysis of music using selected techniques and structures employed by composers of the 20th century. Prerequisite: Theory 301-302.

3 credits per semester

TH 353-354. Composition with Twelve Tones and with Quarter Tones

Students compose a variety of musical forms using twelve note rows and rows of fourteen to eighteen notes with quarter tones. Prerequisite: Theory 301-302.

3 credits per semester

TH 355-356. Structure

An analysis and writing course using statistical, proportional, and other numerical approaches to music ranging from Machaut and Purcell to Scriabin and Dallapiccola.

3 credits per semester

TH 403G-404G. Solfège II

A continuation of TH 203-204. Sight reading in seven clefs. Permission of the instructor required.

3 credits per semester

TH 405G-406G. 18th Century Counterpoint

A study of 18th century instrumental style. The course will include composing and analysis of choral preludes, two-and-three part inventions, canons and fugues. Prerequisite: Theory 301-302 or its equivalent.

3 credits per semester

TH 407G-408G. 16th Century Counterpoint

A study of 16th century vocal style through analysis and composition of music in two and three parts. Prerequisite: Theory 301-302 or its equivalent.

3 credits per semester

TH 503-504. Psychophysical Analysis I: Extended Parameters

The overall aim of Psychophysical Analysis I and II is to move toward a more comprehensive theory: one recognizing scientific concepts of sound and communications, and capable of illuminating music of diverse periods and cultures, including the present. In TH 503-504 concepts from the psychophysical analysis of sound and time (as well as information theory) will be brought together with an aim of developing appropriate theories of musical space, language and time. The possibilities of these parameters will be considered through constant attention to music and music theories. Offered in alternate years with TH 505-506. No prerequisite.

Mr. Cogan

2 credits per semester

TH 505-506. Psychophysical Analysis II: Tone-color Analysis*

See course description under TH 503-504, above. In TH 505-506 psychophysical concepts of tone-color are used as the starting point for the exploration of tone-color as a compositional parameter, and as a basis of tone-color theory. Music to be considered will include European and American composition from Berlioz to the present, as well as

**Not offered in 1978-1979.*

some music of other cultures. The relationship of tone-color to other parameters, and its fundamental structural role in certain music will be examined. Offered in alternate years with TH 503-504.

Mr. Cogan

2 credits per semester

TH 507-508. Schenker's Theories of Music I

An intensive course in analytic thought of the eminent Austrian theorist. Analysis of Baroque, Classical, and Romantic works according to Schenker's principles.

Mr. Zaritsky

2 credits per semester

TH 509-510. Schenker's Theories of Music II*

A continuation of TH 507-508. Detailed analysis of extended and more difficult compositions of the tonal period, from Bach and Handel to Brahms, with emphasis on fugues of Bach and symphonic movements of Beethoven and other composers of the Classical period. Prerequisite: TH 507-508 or permission of the instructor.

2 credits per semester

TH 517-518. Interpretive Analysis

Analysis for performers. The student is introduced to important concepts of rhythmic, linear, harmonic and structural analysis. The performance implications of analytic conclusions are intensively studied and applied. Music of many periods is examined, and the student will analyze works from his own area of specialization.

Mr. Rosenbaum

2 credits per semester

TH 525-526. Music Since 1945

A faculty team will lead an exploration of musical creation since World War II. Each faculty member will lead the seminar for approximately ten weeks in the work of one or more composers of special significance. Students will do analyses, compositions, performances, and presentations under the supervision of the faculty team.

2 credits per semester

TH 527-528. Tonal and Non-Tonal Composition

The first semester is devoted to the analysis and composition of the smaller forms associated with tonal music: the motive, phrase, period and sentence, small Ternary, Minuet, Scherzo, and Variations. The second semester will examine through analysis and composition some of the characteristics and procedures of twelve tone composition, utilizing traditional forms and evolving others. There will be special emphasis given to the setting of a poetic text. Required text is Arnold Schoenberg's *Fundamentals of Music Composition*.

Mr. DiDomenica

TH 529-530. Teaching of Compositional Practice

A course that supplies compositional and pedagogical experience for students who foresee a career that includes theory teaching. Students will constantly compose and criticize the compositions of others in the seminar as they move through a variety of historical, cultural, and theoretical approaches and a variety of parameters under the supervision of the instructor. Thus they will learn to select, execute and teach a wide range of compositional techniques. Based on the comprehensive method of teaching compositional techniques of Cogan and Escot's text, *Sonic Design: Practice and Problems*.

TH 553-554. Structural Morphogenesis*

A twofold study of the essence of form in twentieth-century music. First, a formalization of twentieth-century compositional activity from which three fundamental structural models are developed. Second, an exploration of the complementary natures of these models, leading to the crystallization of a unique structural continuum. There will be a focus on the works of Cage, Stockhausen, and Xenakis; and discussion of similar developments in the visual arts.

Mr. Delio

*Not offered in 1978-1979.

TH 555-556. Mathematical Systems

The course aims to introduce a variety of applications of mathematical structures to musical composition and theory; and to understand the position these structures occupy within the world of mathematics. It will include selected topics in algebra, combinatorial theory, probability and statistics. There will be examination of the theoretical writings and works of such composer-theorists as Babbitt and Xenakis, as well as creative exploration of the compositional potential of the ideas.

Mr. Delio

THIRD STREAM

Third Stream: music that knows but few barriers of style and seeks to distill through improvisation the best of all traditions, including ethnic and avant-garde.

A cassette tape recorder and permission of the instructor are required for all Third Stream courses.

TS 101-102. Fundamentals of Aural Training

A practical aural training course to help develop ear and memory resources. Initially, the work will consist of memorizing 25 melodies and bass lines from the repertoire of Billie Holiday, Mikis Theodorakis, Duke Ellington, and others. During the second semester the harmonic implications of these pieces will be discussed and utilized in improvisation. Papers will be required. Prerequisite: Strong commitment to hard and consistent work. Students will be expected to become fluent in identifying intervals and triadic progressions.

2 credits per semester

TS 201-202. Byways and Backwaters of the 20th Century

Emphasis will be on increasing the student's aural awareness by learning a variety of 20th century music upon which the student may draw as a basis for future improvisation. The repertoire will include Afro-American Music, Gospel Music, Mediterranean folk music and the music of such prime innovators as Thelonious Monk, Charles Ives and Giovanna Marini. Hopefully the material will be absorbed and interpreted into the student's own developing style. Students will be introduced to concepts of structured group improvisation.

Mr. Blake

2 credits per semester

TS 301G-302G. Development of Personal Style

Concentration will be on the assimilation of the various musical colors to which the student has been exposed. Students will then investigate their own musical roots and mold these with their more recently acquired techniques into a distinctive and organized style. Students will be expected to become fluent in recognizing standard harmonic progressions as well as more complex vertical structures.

Mr. Blake

2 credits per semester

TS 401G-402G. Third Stream Seminar

The course is divided into two semesters: Development of Personal Style: The improvisational or compositional styles of each class member will be analyzed in relation to existing musical traditions, both Western and Non-Western. The process of stylistic formation will be examined with references to literature and related art forms. Repertoire Study and Recital Preparation: Works exemplifying various traditions will be examined so as to gain insight into performance practice in improvised music. Attention will also be given to formulation and preparation of senior recitals.

Mr. Blake

2 credits per semester

TS 403G-404G. Fundamentals of Aural Training for Non-Majors: Melody and Vertical Sound

The first semester will deal with the duplication and memorization of approximately twenty melodies by voice and then on one's own instrument. Many of the melodies are culled from the repertoire of Billie Holiday. The memorization and recognition of descending as well as ascending melodic intervals will follow, and will be based on the already memorized repertoire. Those students unfamiliar with improvisation will be encouraged to attend a few Saturday afternoon listening sessions. In the second semester, the study of aural training will continue with recognition and duplication of simultaneous intervals, bass lines, chord qualities and quantities. Papers will be required.

Mr. Blake

2 credits per semester

TS 407G-408G. Indian Modal Improvisation

Students will first be introduced to the fundamental elements of Indian music, *raga* (modal language) and *tala* (rhythmic systems), and to the structural features of Indian musical forms. The roles of various types of improvisation will be studied through intensive listening (with emphasis on the development of aural skills) and selected vocal and instrumental compositions and improvisational models will be discussed. Students will then begin an extensive study of appropriate *ragas*, gradually developing a variety of improvisational skills. The most effective means through which Indian *raga* language can be expressed on Western instruments will be considered. The second semester will focus on relatively complex *ragas* and *talas*, modulation procedures and other more sophisticated elements of Indian modal improvisation.

Mr. Row

TS 501-502. Graduate Seminar

This seminar will give students who are new to Third Stream music an accelerated survey of various styles of 20th century music. Along with

the Third Stream summer program of aural training, the course will help provide students with wide-ranging material which will be integrated into their own personal style at a later date.

VOICE

VC 101-102. Beginning Voice Class

A course designed to acquaint non-voice majors with the basic principles of voice production and vocal technique. Through class participation and individual attention, the student will be guided through proper practicing and production methods.

1 credit per semester

VC 201-202. Intermediate Voice Class

A continuation of VC 101-102.

1 credit per semester

VC 401G-402G. Diction for Singers

A course designed to acquaint the student of voice with techniques of enunciation and projection, as well as accurate pronunciation in Italian, French, and German. The course will include a comparison of sung and spoken languages, including a study of phonetics and the International Phonetic Alphabet.

Mr. Decima

2 credits per semester

VC 403G-404G. Vocal Techniques and Repertory

A study of the development of the vocal art from Monteverdi to the present day. Members of the class will prepare representative works by the major song composers. Attention will be given to study methods, textual and musical analysis, and the basic recital techniques of communication and projection. The course may be divided into sections,

such as French or German repertory, vocal ensembles, or opera repertory. Pianists will participate as accompanists through courses in the piano department.

2 credits per semester

VC 405G-406G. Voice Pedagogy

An examination of teaching philosophies and methods pertinent to vocal pedagogy from ancient times to the present, including the 18th century Bel Canto tradition — through discussion, lecture interview, demonstration, reading and observation.

Mr. Pearson

2 credits per semester

VC 502. Advanced German Diction

Prerequisite: VC 401G-402G.

2 credits

VC 503. Advanced Italian Diction

Prerequisite: VC 401G-402G.

2 credits

VC 504. Advanced French Diction

Prerequisite: VC 401G-402G.

Miss Sirguey

2 credits

VC 505. The History of Secular Song

A survey beginning with Ambrosian chant and placing special emphasis on the Elizabethan song composers and the song cycles of the 19th and 20th centuries.

Mr. Bogue

2 credits

VC 506. The Popular Styles

A performance class dealing with a survey of the history and performance practice of the popular styles including Gilbert & Sullivan, the

Victorian Ballad, light opera, and musical comedy with emphasis on English diction. Admission to the class by permission of the instructor. Offered in the first semester.

Mr. Bogue

2 credits

VC 509-510; 609-610. Seminar in Performance

This seminar featuring visiting artists will cover all aspects of performance including stage deportment, opera and song literature, program building, etc. Auditions for admission will be held in September. One or two public concerts will be given each year.

2 credits per semester

Vocal Coaching

Designed to aid the singer in interpretive style and presentation, Vocal Coaching consists of a private session with accompanist, particularly in preparation for public performance or recital. Graduate students may elect Vocal Coaching instead of a four-credit elective at no additional charge; undergraduates will be charged extra at the rate for private lessons.

2 credits per semester

Graduate Voice students are allowed to take 4 credits of private coaching to replace 4 course credits. This is generally done in the final year. If more than 4 total credits of coaching are taken there will be an additional charge.

HUMANITIES AND LANGUAGE

In fulfillment of the requirements for the Bachelor of Music degree, students must earn 24 credits in humanities and/or language courses. A proficiency examination will be administered in September to all incoming freshmen (and to upperclassmen with no transfer credits in

humanities) to determine who may be exempt from HU 101-102. Those students who pass a second exam, an Advanced Placement Test, will receive 6 credits in humanities by exam, and will be required to earn only 18 credits in non-music courses at NEC. Students who pass only the proficiency exam, but not the Advanced Placement Test, will be exempt from HU 101-102, but must still earn 24 credits in this area of distribution. After taking or exempting HU 101-102, students may choose from among any of the humanities, French, German or Italian courses listed below to fulfill the 24 credit requirement.

HU 101-102. English Composition

This course will be primarily concerned with college level competence in composition, and will instruct students in the fundamentals of analytical reading and in the writing of clear expository prose. It will cover such skills as the analysis of style in literature, the correct writing of research papers, the feel for good sentence structure, the coherence of developed argument, and when necessary, the fundamentals of grammar and language. HU 101-102 is a prerequisite for all other humanities and language courses, unless exempted by exam (see above).

3 credits per semester

HU 103-104. Introduction to Major Modern Systems of Analytical Thought

Seminal works from the intellectual history of our civilization will be the subject of guided class discussions and student papers.

3 credits per semester

HU 301-302. History of English Literature

A survey course, which will touch upon the most important works in English literature. Discussion and reading will begin with Beowulf and continue through this century.

Mr. Semivan

3 credits per semester

HU 303-304. The Classical Tradition

The course will explore the mythological and literary contributions of Ancient Greece and Rome in their social and historical contexts. The survival and reinterpretation of these myths and themes in the development of Western consciousness will be emphasized.

Mr. Nagin

3 credits per semester

HU 305-306. Development of Consciousness in the 19th Century Novel

Developments in aesthetic form, attitudes toward ideals of equality and hierarchy, sex roles and class relations.

Miss Rockefeller

3 credits per semester

HU 307G-308G. Heroism and Reality in the Literature of the West

An approach to classic works from the history of Western civilization: close reading of the works themselves; examination of the works' relation to their socio-cultural contexts; and delineation of major continuous traditions in the literature (e.g., theories of the nature of man, the nature of heroism, the nature of justice). Not to be taken by students who have previously taken HU 201-202.

Mr. Halprin

3 credits per semester

HU 309-310. An Introduction to the Arts

A study of the inter-relationships of the visual and literary arts as witnessed in the western world since the dawn of Christianity. The aesthetic influences of non-Western cultures will also be examined in this course with gallery visits to the Museum of Fine Arts as an integral part of the lecture series.

Dr. Tate

3 credits per semester

HU 311-312. The Narrative Form

Narrative is defined both by the nature of the story and the role of the teller. The course will explore a variety of story-telling techniques

(eye-witness, omniscient, & multiple narration), to examine the major modes of the genre. In the first semester the oral narrative tradition in sacred myths, folktales, ballads and epic poetry will be examined, as well as the beginnings of realism in the Classical and Picaresque Novel. The second semester will emphasize major innovations in the Modern Novel, the influence of film and the movement away from traditional concepts of Realism. To be offered as a full year course.

Mr. Nagin

6 credits per year

HU 401-402. Poetry Workshop

Primarily a writing course, class discussion will center on poetry as a medium of self expression.

Miss Sagan

3 credits per semester

HU 403G-404G. Love in Western Literature

The first semester will center on the theme of love as it develops from the literature of ancient Greece to the end of the 18th century. Close attention will be given to works by Euripides, Shakespeare, Moliere, Wycherley, and Lacos. Selected poetry will be studied as time permits. In the second semester, students will study the evolution of the theme from its romantic expression to contemporary conflicts, through works by Goethe, Bronte, Flaubert, Turgenev, Proust, Pinter, Chekhov, Beckett, and Kundera. The course will be supplemented with music, slides and films when possible. May be elected either or both semesters.

3 credits per semester

HU 405-406. Theater and Modern Drama

A course designed to acquaint the student with aspects of drama and acting as applied to the modern theater. Emphasis will be on class discussion and workshops.

Mr. Nagin

3 credits per semester

HU 409G-410G. Aesthetics

Problems in aesthetic theory.

Mr. Halprin

3 credits per semester

HU 411G-412G. Modern Poetry

A study of the works of William Butler Yeats, T.S. Eliot, Gerard Manley Hopkins, W.H. Auden and others.

Mr. Moore

3 credits per semester

HU 413-414. Revolution and Romanticism

A study of the major arts — as well as the political events of the era — which created a revolutionary spirit in Europe and America thereby laying the foundations for our contemporary society. Conflicts in aesthetic style and appreciation; changes of political and religious opinion; influences in the lives of artists, and the occasions which inspired their work, will also be discussed. Prerequisite: HU 309-310.

Dr. Tate

3 credits per semester

HU 415-416. Creative Writing Seminar

Through writing practice in the forms of his choice — poetry, fiction, essay — the student will seek a deeper understanding of the English language as an expressive medium.

Mr. Moore

3 credits per semester

HU 417G-418G. Poets of the English Language

Selected poets of the English tradition — Chaucer, Shakespeare, Donne, Milton, Blake, and others — will be considered for their intrinsic merit and for the insights they provide into Western culture and the predicaments of the modern age.

Mr. Moore

3 credits per semester

HU 419-420. Science, Mathematics, and Culture

In this course the science and mathematics of three cultures: Ancient Egypt, Ancient Greece, and Medieval and Modern Europe, will be considered in their relation to the other arts, particularly literature, as expressions of man's basic attitudes toward himself and his world. Special attention will be paid to the contemporary situation.

Mr. Moore

3 credits per semester

FR 101-102. Elementary French

A course designed to give the beginning student an oral command of French with a basic vocabulary and some grammar. This will be achieved by three hours of class weekly plus at least one hour of laboratory. Credit will be granted only upon successful completion of the entire year.

3 credits per semester

FR 201-202. Intermediate French

This course will be oriented towards oral skills, with a greater emphasis on grammar and written work.

3 credits per semester

FR 301G-302G. Readings in French Literature

Survey of French literature from the *Chanson de Roland* to the so-called "Nouvelle vague" of the 1960's. Major texts will be studied as representative of the various stages of French civilization. Class participation encouraged. Not offered every year.

3 credits per semester

FR 401G-402G. Readings in French Literature of the Twentieth Century

A close examination of some of the major novelists, playwrights and poets from 1900 to the present. Great stress will be placed on class participation. Conducted largely in French. Not offered every year.

3 credits per semester

GR 101-102. Introduction to Spoken German I

This course is designed to develop all four language skills: speaking, listening, writing and reading. Language laboratory work is required to develop oral facility. Stress on grammar provides the framework for reading and writing. Credit will be granted only upon successful completion of the entire year.

Ms. Reutlinger

3 credits per semester

GR 201-202. Introduction to Spoken German II

A continuation of GR 101-102. Readings will include a biography of Mozart and stories of Bertold Brecht, Franz Kafka, Kusenber, and others.

Ms. Reutlinger

3 credits per semester

GR 301G-302G. Intermediate Reading in German Literature

The two hour reading session will deal with prose fiction of the late 19th century and is aimed at increasing the student's fluency in reading German. Grammar review will be instituted to correct deficiencies. Annotated texts will be used. Theodor Storm's *Der Schimmelreiter* will be the primary work studied. If time permits, a study of Büchner's *Woyzeck* and Dürrenmatt's *Der Besuch der Alten Dame* will be undertaken. The one hour conversational session will be devoted to specific topics from German history and culture. Graduate students will be assigned papers.

Ms. Reutlinger

3 credits per semester

GR 321G. Introduction to German Literary Periods

A description of the German literary periods, including some historical background, through intensive study of poetry. The periods include the Baroque, Enlightenment, Storm and Stress, Classical, and Romantic. Not offered every year.

Ms. Reutlinger

3 credits per semester

GR 322G. Das Theater als Moralische Anstalt

Reading of plays from the 18th century to develop an understanding of the classical drama in German. Plays to be read include *Egmont*, *Iphigenie*, *Faust* (in parts), *Maria Stuart* and others as time permits. Students may be asked to read selections from each play in German and to acquire a total knowledge of the play by reading it in English. Class discussion will be primarily in German.

Ms. Reutlinger

3 credits per semester

IT 101-102. Elementary Italian

This course for beginners combines very intensive work in oral expression with a study of the whole grammar and introductory readings. Credit will be granted only upon successful completion of the entire year.

Mrs. Yona

3 credits per semester

IT 201-202. Intermediate Italian

The aim of this course, a continuation of IT 101-102, is to increase the student's active command of the language through the selected reading of prose and poetry from the 13th century to the present day. Oral and written analytical reports and grammar review are a basic part of the course.

Mrs. Yona

3 credits per semester

IT 301G-302G. 20th Century Literature

Readings in 20th century literature with discussion and emphasis on oral expression, through works from Pirandello to Pasolini. Not offered every year.

Mrs. Yona

3 credits per semester

IT 401G-402G. Dante's Inferno

A course on Dante's *Inferno*, with emphasis on the literary, poetic and aesthetic values. Not offered every year.

Mrs. Yona

3 credits per semester

SP 101-102. Musicians and the Real World

Lectures and discussions concerning some of the non-academic skills needed by professional musicians (and others) to survive in the so-called "real world." Topics will include career planning, business skills, and inter-personal capabilities. Specific topics will depend on the needs and desires of the students who enroll, but might include contracts, auditioning, loans and other banking services, fund raising, accounting and taxes, insurance needs, unions, agents and "What to do with a music degree." Many presentations will be given by people in specific fields. At least two papers plus an exam will be required each semester. No auditors. Graduate students may elect this course for undergraduate credit (not to be counted towards the M.M. degree) with permission of the instructor. Not offered every year.

Mr. Falender

2 credits per semester

SP 103-104. Recording Techniques

The first semester will equip the student with the fundamental knowledge and ability to record music concerts and will provide a solid background in audio equipment. The second semester will deal with multitrack recordings and sound amplification. Basic technical knowledge will be presented, to allow students to become involved with preventive maintenance and calibration of tape recorders.

Mr. Rachdorf

2 credits per semester

SP 401G-402G. Sitar Class

This course will begin with the study of sitar technique. Students will acquire basic performance ability in traditional forms of composition and improvisation. Class size will be limited to the number of instru-

ments available. Permission of the instructor required. There is a special charge of \$125. per semester for this course. Prerequisite: past or current enrollment in any one of the following courses: ML 401G, ML 402G, ML 519, or ML 520.

Dr. Row

2 credits per semester

FACILITIES

CONCERT HALLS

Jordan Hall forms the architectural nucleus of the main Conservatory building on Huntington Avenue. The gift of Eben D. Jordan, this hall is one of the most acoustically perfect concert halls in the East. Its seating capacity of 1019 makes it ideal for large ensemble performances and faculty recitals.

The opera productions, chamber music series and many student recitals take place in Brown Hall, which has a seating capacity of 400.

Recital Hall, seating 300, provides a more intimate concert facility for student recitals and smaller chamber ensembles.

LIBRARIES

The Harriet M. Spaulding Library, located in a wing of the residence building, houses the reference and circulation collections of more than 52,000 books and scores. Included in this modern library building are the main reading room devoted to periodicals and newspapers, a seminar room for more advanced study, and, on another level, a section for the general music collection with carrels for special research projects.

The extensive orchestral and choral libraries are located in the main Conservatory building in close proximity to the concert halls. These service collections have reached sizable proportions largely through a series of donations from the Harvard Music Association, the Music Fund Society, the Boston Orchestra Club, and the Boston Symphony Orchestra, and through the donation of entire libraries of various Boston choral societies.

The Idabelle Firestone Music Library, a complete audio-visual facility opened in November, 1973, provides the best available disc, tape and cassette equipment for individual and group use. The audio equipment used in the classrooms includes equipment by AR, KLH, Sony, and Tanberg. In addition, there is ample stack space for the future development of the collections, which presently total over 45,000 items and include current releases, the *Voice of Firestone* collection (entire broadcast materials, music, tapes and discs), and archival material of all major Conservatory public performances. An elaborate audio-visual laboratory adjoins the Idabelle Firestone Music Library.

Among the rarer holdings of the New England Conservatory Library are the autograph score of Debussy's *Pelléas et Mélisande* in its original version, the John A. Preston Collection of letters and documents of great composers, and an extensive collection of the manuscript scores of works of the so-called "Boston School of Composers," including Chadwick, Converse, Foote, and Paine. There are also a number of early treatises, part books and pre-1800 publications.

LIVING ACCOMMODATIONS

The Conservatory's residence building, completed in 1960 and located directly across the street from the main building, provides living accommodations for 168 men and women students. Although freshmen are given priority, upperclassmen and graduate students may also live in the dormitory when space permits.

Students who plan to live off-campus may check the Conservatory bulletin boards for housing notices. The Conservatory does not maintain a Housing Office *per se*. It is possible, through arrangements with the Business Office, for off-campus students to take their meals in the dormitory.

The dormitory building includes six floors of student bedrooms (largely double occupancy), a television lounge, laundry facilities and practice rooms. On the street floor are the dining room and main lounge.

A \$20 activities fee is charged to each student living in the residence hall. This money is for the sole use of students who live in the residence hall, and the manner in which it is spent is to be determined by these students.

A Resident Assistant lives on each floor, and in addition to acting as a liaison between the Administration and the students, the Assistant is always available to students for discussions and advice.

Medical Services for Dormitory Residents

The services of Health, Inc., an ambulatory, family-centered health care unit, will be used for all residence hall students

because of the many services available there. Located a few blocks from the Conservatory at 332 Longwood Avenue, the center offers basic medical care including dermatological, internal, gynecological, and laboratory services to each student. If students have special needs that cannot be met by Health, Inc., the staff will refer students to appropriate specialists and/or clinics. All students living in the Conservatory's residence hall are required to participate in the medical services program.

All Conservatory students are entitled to individual counseling and psychiatric services from the **College Center**. There is no charge for these services (aside from the required \$25.00 Counseling Fee payable at the beginning of the academic year), and the use of this nearby resource is encouraged. Students' visits to the College Center remain confidential.

Residence Requirements

All first-time freshmen not living at home are required to live in the dormitory.

Terms of the Dormitory Reservation Contract

1. One-half of the yearly rate (minus a \$100 deposit) and a \$150 medical fee are payable by August 15, before occupancy is permitted at the start of the school year.
2. All rooms will be assigned for the full academic year only. No refund will be made if a student withdraws from the dormitory unless a replacement is found.
3. The \$150 medical fee is required of all dormitory students. The insurance portion will be refunded if comparable coverage in a present policy can be demonstrated.

4. Participation in the Meal Plan is required of all dormitory residents. Requests for exceptions (with justification) must be submitted to the tuition refund committee before the start of the semester.

5. Students should expect to have a roommate. New students will not be assigned to single rooms. Every effort will be made to match each student with a compatible roommate.

Dormitory rates include both room and board. (Breakfast and dinner are served seven days per week; lunches are served on a cash basis.)

Rooms will be assigned in the order in which reservations and deposits are received. The New England Conservatory reserves the right to refuse, suspend or cancel the Dormitory Reservation Contract in the case of any student whose behavior in the dormitory is considered to be detrimental to the best interests of the student or the dormitory community.

Dormitory Vacation Policy

No meals will be served during school vacations nor the week of promotionals. There will be a small charge (to cover the costs of heat and electricity) for those students wishing to remain in the dormitory over vacation periods. The Conservatory reserves the right to close the dormitory entirely during vacations.

INSTRUMENT COLLECTIONS

The Conservatory maintains a collection of over 200 diverse orchestral instruments, some of which may be used by students in Music Education instrumental classes. Among the more exceptional Conservatory instruments are a Ruggieri violin and Bergonzi bass.

Facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Included are the following Conservatory organs:

The Aeolian-Skinner Practice Organ (1950), a two-manual unit instrument with exposed pipes for greater clarity. The action is electric.

The Rieger Portable Organ (1957), an Austrian instrument of twenty-one stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly well suited for use in chamber concerts. The action is mechanical.

The Metzler Organ (1958), built by the Metzler firm of Zurich, a two-manual organ with encased pipes and sensitive key-action, having eleven stops and fifteen ranks of pipes.

The Noack Organ (1965), built by the Noack Organ Company, Lawrence, Massachusetts, a two-manual organ with nine stops and with mechanical action.

The Hammarberg Organ (1965), designed and built by Olof Hammarberg of Gothenburg, Sweden, a two-manual organ of twelve stops and fifteen ranks of pipes. The organ has attached key desk with mechanical action, and it is tuned in the temperament of modified Kirnberger III.

The Fisk Chamber Organ (1974), built by Charles Fisk and designed for use as an all-purpose chamber instrument with continuo playing as a speciality. It is a single-manual instrument, with seven stops and mechanical action.

The Conservatory harpsichord collection includes five one-manual and five double-manual harpsichords, with instruments built by Hubbard and Dowd, Herz, Canon-Guild and Chickering. A Hans Ruckers virginal, dating from 1620, is temporarily on loan to the Museum of Fine Arts in Boston. The Conservatory also owns another historical keyboard instrument, a clavichord built by Arnold Dolmetsch in the early 20th century. The Performance of Early Music Department maintains several reproductions of various early wind instruments for the use of its students and members of the Collegium Musicum. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

The Harrison Keller Room in the main building houses a portion of the Conservatory's ancient instrument collection. Eben Tourjée, the founder of the Conservatory, sought from the beginning to follow the example of the European conservatories by building up an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string and percussion instruments from India and the Far East. Outstanding historical instruments from the West include a Crenhore 'cello (one of the first American-made string-instruments), an early 18th century "pochette," and an ornate "buccin," or trombone, which is decorated with a dragon's head.

THE ELECTRONIC MUSIC STUDIO

In the fall of 1974 an Electronic Music Studio was established under the direction of Robert Ceely. At present, the studio consists of a Buchla "Music Easel," an EML-101 Keyboard Synthesizer, an EML-200 Studio Synthesizer, an EML-400 64x3 Sequencer, a MOOG Model 12 Synthesizer with expanded modular capacity, an ARP 2600 Synthesizer, three Revox tape

recorders, a TEAC and a CROWN four-channel tape recorder, two studio mixers, and assorted playback equipment. The studio is located in the lower level of the Harriet M. Spaulding Library. The Student Lounge has been especially wired for the presentation of four-channel electronic music concerts. Students may work in the studio by enrolling in the following Composition courses: 401-402; 503-504; 603-604.

ALLIED ACTIVITIES

COURSES AT SIMMONS COLLEGE

The provisions of an agreement with Simmons College allow Conservatory undergraduates to elect one course per semester at Simmons for full credit. Such students must first receive permission from the Conservatory Dean, then from the Simmons Dean.

KODALY MUSICAL TRAINING INSTITUTE

The Conservatory has an affiliation with the Kodaly Musical Training Institute of Wellesley, Massachusetts. For graduate students, a master's degree with emphasis in Kodaly is offered. The graduate program requires that a student earn one-half the credit at the Institute and the other half at the Conservatory.

MASTER CLASSES

Conservatory students frequently have the opportunity to study with renowned concert artists in a Master Class situation. By taking advantage of these Master Classes, students of all

levels of performance proficiency benefit from the talents and varying techniques and interpretations of great artists and teachers.

SUMMER SCHOOL

Offering courses in theory and music literature, applied music lessons, and special workshops and Master Classes in performance of one or two weeks' duration, the Conservatory Summer School offers a wide selection to meet the needs of individual students. For information and catalog write to:

Director of Summer School
New England Conservatory of Music
290 Huntington Avenue
Boston, Massachusetts 02115

COMMUNITY SERVICES

The Community Services Department is a multi-faceted office within the Conservatory directly serving the community through various programs, workshops, and concerts. The CSD Music Education Program is designed to prepare aspiring musicians and composers (adults and children) for performance on a professional and/or collegiate level. The federally-funded 636 program is a musical enrichment program offering supplementary musical experiences to the public school system. Additionally, the orchestra, under the direction of Webster Lewis, draws together Conservatory students with musicians from the community. Located on the mezzanine, the office is open Monday through Saturday. Phone 262-1120, ext. 346.

FRIENDS

Since their inception in the 1940s, the Friends of the New England Conservatory have become one of the vitally important links between the music-loving community and the varied musical activities of the Conservatory. The Friends, through their activities and benefits, enable that community to participate in and contribute to the school's pursuit of musical excellence. For membership information, call the Friends Office.

EXTENSION DIVISION

THE PREPARATORY SCHOOL

The Preparatory School was founded in 1950 by Frances B. Lanier and Virginia P. Bacon. The program was created by the New England Conservatory to provide high calibre instruction to pre-college students ultimately planning a professional career in music as well as to other young people who, though perhaps not preparing for careers as professional musicians, will be the audiences and amateur musicians of the future. The program has now expanded to include adult students interested in non-credit instruction, as well as a summer music day camp at Concord Academy in Concord, Mass., for students aged 12 through 22.

Lessons are offered in piano, harpsichord, organ, percussion, strings, guitar, woodwinds, brass, voice, recorder, and jazz/Third Stream. Classes are available in rhythm and movement, theory, musicianship, solfège, composition, and conducting. Performing groups include the Youth Chamber Orchestra, Youth Repertory Orchestra, Massachusetts Youth Wind Ensemble, Youth Singers, Children's Chorus, and many brass, piano, string, and woodwind ensembles.

Admission to the program is based upon interviews and auditions arranged by the Preparatory School Office. The branch at the Park School was established in 1975 and is under the administration of the Boston office.

Those who are interested in participation in Preparatory School activities should apply directly to that office for information about the school's calendar and tuition rates.

ADULT EDUCATION

The Preparatory School program has expanded to include adult students interested in non-credit instruction. Lessons are offered in the same instruments as those in the Preparatory School, as well as voice. Classes are available in Piano Ensemble, Elements of Music, Music History, Diction for Singers, Backwaters and Byways, Third Ear, Rhythmic Improvisation and Opera Workshop. Apply to the Preparatory School Office.

CONTINUING EDUCATION

The New England Conservatory's Department of Piano Technology seeks to prepare its students for careers as professionals in the care, maintenance, and reconstruction of pianos. The program grants certificates for the satisfactory completion of each of the two one-year courses offered: Basic Piano Technology and Advanced Piano Rebuilding, Woodworking, and Soundboard Installation. Realistic admission standards and rigorous classroom and shop training assure graduates of professional competence and full capability of independent practice upon course completion. For application forms, write to the department, attention Frank Hansen, or call the Conservatory, extension 365. Interviews will be arranged, pending review of application.

SERVICES

COLLEGE CENTER

The Conservatory is a member of the College Center, which is located in the nearby Prudential Center. This service is staffed by medical doctors, psychiatrists and psychologists who provide individual counseling and psychiatric services as well as group therapy. The required counseling fee covers all these services. The College Center maintains a 24-hour phone line (262-3315), is available for any emergency, and can, if necessary, admit patients to private hospitals or to the Massachusetts Mental Health Center. Students' visits to the College Center remain completely confidential. The counseling fee of \$25.00 is required of all students, except special students with tuition charges of less than \$600.

HEALTH SERVICES

A health care plan, which includes the service of a neighborhood ambulatory health care center during the school year and a health insurance package providing sickness and accident benefits, is available at the rate of \$150. The insurance covers a twelve month period. A full description of the benefits of the insurance program as well as the services provided by Health, Inc. are explained in separate pamphlets sent to parents of each entering and returning student. Parents and students are urged to read this pamphlet carefully and give this coverage serious consideration.

Students not living in the dormitory are encouraged to subscribe to the Health Services plan (includes both the health

insurance and the use of Health, Inc.). All students taking part in this plan will be given a physical examination during orientation. Health, Inc. will do those physicals as part of the health service fee.

In case of emergencies, students should contact the Head Resident at extension 302 or the Coordinator of Health Services at extension 301. Students wishing routine care should make appointments with Health, Inc. in advance at 731-4505.

ALUMNI ASSOCIATION

The Alumni Association of the New England Conservatory serves the school in several ways. Primarily, it is the medium through which the Conservatory maintains contact with former students. The contact is a two-way exchange enabling alumni who have become professionally established either in music or in other fields to reflect their experience and acquired wisdom to the Administration and faculty of the Conservatory; and, conversely, enabling the Conservatory to communicate directly with the musical communities wherever its alumni are active.

Among the varied activities of the Association are the awarding of special scholarships annually, the administration of the Tourjée Fund (which aids students with emergency needs), and the sponsorship of Conservatory Night at the Boston Pops.

PLACEMENT OFFICE

The Placement Office provides notices of a wide variety of opportunities and professional positions throughout the country for Conservatory students and alumni. The office has been successful in the placement of musicians in symphony orches-

tras, public and private secondary and elementary schools, and colleges. Upon request, the office will prepare a dossier, for graduates, which contains letters of reference, and a summary of information concerning professional experience and activities at the Conservatory. In addition, career counseling is available to assist individuals in their employment search. Copies of the dossier will be provided at \$2.00 each. The office publishes a *Placement Bulletin* listing job openings in schools and colleges. The bulletin is available for a yearly subscription fee of \$7.50.

The office also assists enrolled current students in finding part-time work within the Conservatory as well as outside the school, in churches, community orchestras and choruses. Single engagement performance opportunities are coordinated through the student-run Performance Club, which is under the supervision of the Placement Office. Students wishing to take part in this student-aid program should sign up at the beginning of each semester.

PROSPECTS FOR EMPLOYMENT FOR NEC GRADUATES

The New England Conservatory of Music attempts to offer the highest quality professional training to its students. However, there is no question that some of our graduates find fewer opportunities in their chosen field than they might desire or decide that a different field is more appropriate for their professional objectives. In 1976 the Alumni Association conducted a poll of all alumni, to determine the current status of our graduates. Of those who responded, 37.6% stated that they currently had full-time positions in the field of music; 28.1% replied that they were working only part time in the music field; while 28.2% stated that at the present time they were not

involved in the music profession. No data is available to indicate whether those involved in music on a part time basis or not at all are doing so by choice or for lack of opportunities.

CONCERT OPPORTUNITIES

Over 300 free concerts are offered at the Conservatory each year. These include the concerts by the Conservatory performing organizations, the numerous student recitals, jazz concerts, contemporary music and the Premiere Concert Series, as well as the many faculty recitals which take place during the year.

The Series, presented under the auspices of the Conservatory chamber music program, offers free bi-weekly concerts of solo and chamber music. Students who receive the approval of a faculty member are eligible to participate in these Monday night and Thursday afternoon concerts. Occasionally, outstanding performances may be presented in Jordan Hall.

Students can conveniently attend the open dress rehearsals of the Boston Symphony Orchestra for which tickets are sold at a discount. In addition, a limited number of BSO concert tickets are donated each week to the Conservatory for the use of its students.

TAPING OF STUDENT CONCERTS

Students may arrange to have their recitals and concerts professionally recorded by the Conservatory's Audio-Visual Department on half-track stereo tapes. The Audio-Visual Department should be notified at least two weeks in advance of the performance date. The \$35 fee for this service must be paid in advance. Students may have copies made of the original tape; the price for these additional copies is determined by the cost of the tape plus a \$3 service charge.

MAIL AND MESSAGES

Conservatory students receive messages in the mail room on the first floor of the main building. It is the responsibility of all students to check their boxes regularly for messages from their teachers, other students, and the administration. The Conservatory is not able to take phone messages for students except in emergencies. U.S. mail for non-dormitory students may be picked up in the Service Center in the basement. Non-dormitory students are strongly encouraged to have U.S. mail sent to their Boston residences.

THE SERVICE CENTER

The Service Center issues student and staff identification cards, and provides copying services, portable audio equipment, and supplies for the school. Any faculty or staff member may have copies made as needed. Students may have materials copied when authorized to do so by faculty or staff. Only official Conservatory materials can be copied; no personal work or payments from individuals are accepted.

Audio equipment may be reserved only by staff, faculty, or student assistants to faculty members. No audio equipment may be used outside of the Conservatory buildings.

Supplies are ordered for faculty and staff as required. As with copying and audio equipment services, students may obtain supplies only with the permission of a faculty or staff member.

FACULTY BIOGRAPHIES

Frank Abrahams B.M.E. *cum laude* (Temple University), M.M. *with honors* (NEC); choral conducting with Robert Page, Lorna Cooke deVaron; Additional conducting with Robert Shaw, Roger Wagner, Iva Dee Haitt; organ with J. Earl Ness; director of Choral Activities at Malden (MA) High School (1969-1975); conductor, Malden Community Chorus (1971-1973); music director, Masbay Players at Massachusetts Bay Community College, Winthrop Playmakers; performances with Duke Ellington; articles for Massachusetts Music News, Maryland Music Educator; program notes for Philadelphia Orchestra; member, Music Educators National Conference, Massachusetts Music Educators Association, American Choral Directors Association, Phi Mu Alpha Sinfonia; listed in International Who's Who in Music; former faculty, Temple University Workshop for the Gifted Pianist and Vocalist (1973-1974); supervisor of Music Education for Stoneham (MA) public schools (1975). *Music Education*.

Joseph Allard Attended NEC; bass clarinet with NBC Symphony Orchestra under Arturo Toscanini; principal clarinet with Bell Telephone shows; solo saxophone with New York Philharmonic; faculty, Juilliard since 1956; recordings with RCA Symphony Orchestra under Stokowski. *Clarinet, Saxophone*.

Katja Andy Piano, Hochschule für Musik in Cologne; theory and composition with Wilhelm Mahler; studies at Sorbonne; member, Cortot's master classes in Paris; soloist in European tour and member of Edwin Fischer's Chamber Orchestra; prin-

cipal assistant to Fischer's master classes in Berlin and Lucerne; former chairman, Piano Department of DePaul University; member of competition juries including International Music Competition in Munich; extensive concert schedule in recitals and as soloist here and abroad. *Piano*.

Carl Atkins B.M. in Saxophone and Woodwinds (University of Indiana), M.M. in Wind Ensemble Conducting *with honors* (NEC); saxophone with Roger Pemberton, Eugene Rousseau; clarinet with Harlow Hopkins; flute with James Pellerite, Harry Houdeshel; oboe with Jerry Sirucek; bassoon with Leonard Sharrow; jazz with David Baker; solo saxophone recitals; toured for State Department with University of Indiana Jazz Band in Southeast Asia (1965); former member, American National Opera Company; performances with Boston Symphony Children's Concerts Orchestra, Boston Philharmonia; founder and musical director of the New England Wind Symphonia; recordings and performances with various jazz artists. *Afro-American Music; Conductor, Chamber Wind Ensemble. Leave of Absence, 1978-1979.*

Bernard Barbeau B.M. *with honors*, M.M. (NEC); two summers at Aspen Festival Music School in Aspen, Colorado; voice with William L. Whitney, Martial Singher, Theodore Harrison; repertoire with Fritz Lehmann, Felix Wolfes; opera with Boris Goldovsky; Pi Kappa Lambda; performed as soloist at Gardner Museum and with Boston Pops; appeared in opera under Boris Goldovsky and Leonard Bernstein; member of National Association of Teachers of Singing. *Voice*.

Edwin Barker B.M. with honors, (NEC); Recipient of the NEC Chadwick Medal. String Bass with Henry Portnoi at NEC. Also studied with Perer Mercurio, David Perleman, Angelo La

Mariana; Studied at the Blossom Music Festival in 1974 and the Berkshire Music Festival, 1975; Solfège with Albert Bernard; Recipient of the Delson Memorial Award at Tanglewood; Former member, Chicago Symphony (Solti); performed with the New York Philharmonic under Boulez; Principal Bass, Boston Symphony Orchestra. *String Bass*.

David Bartholomew B.M. (North Texas State University), M.M. in piano (NEC); graduate work (NEC) in opera stage direction with Thomas Philips; Frank Huntington Beebe Scholarship (1969); former head of Opera Department at Boston Conservatory; guest director, NEC production of *The Rake's Progress*; produced *Don Giovanni* for Harvard Arts Festival; *Hansel and Gretel* for San Francisco Opera, Western Opera Theater; *Marriage of Figaro* for Leverett House Opera Society, Harvard; *The Consul* and *Il Matrimonio Segreto*, Boston Conservatory; *The Little Sweep*, Adventures in Music, Music Unlimited; *Così fan tutte*, Associate Artists Opera Co.; teaching faculty at Wolf Trap Foundation for the Performing Arts, Vienna, Virginia. *Chairman, Opera Department*.

Frank L. Battisti B.S., M.S. (Ithaca College); teacher of instrumental music (1953-1967) and director of bands (1955-1967) at Ithaca High School (NY); chairman, Music Department for Ithaca City School District (1961-1967); assistant professor in Wind Instrument Department, conductor of Wind Ensemble and Concert Band at Baldwin-Wallace College Conservatory of Music (1967-1969); guest conductor, All-State wind ensembles and bands of several states; founded National Wind Ensemble Conference at NEC (1970); organized and conducts the Massachusetts Wind Ensemble, making two tours with the ensemble of Europe (1971 and 1973) and of the Soviet Union (1975); national officer in many wind ensemble/band organizations;

presently, member of the Award Panel for Serious Music for ASCAP; articles on Wind Ensemble, Music Education, Wind Literature published in national publications, journals. *Conductor, Wind Ensemble; Chairman, Music Education.*

Judith Bedford B.M., M.M., Artist's Diploma (NEC); recipient, Berkshire Music Center Fellowship, Fromm Foundation Fellowship; numerous solo and chamber music recitals throughout New England; former member, National Ballet Orchestra in Washington (D.C.), NEC Ragtime Ensemble; performances with the Boston Pops Orchestra, Boston Opera Company Orchestra, Boston Ballet Orchestra, Springfield Symphony, Harvard University Chamber Players; faculty member, Eastern Nazarene College, Brown University, Belmont Music School. *Woodwind Methods; Bassoon.*

Albert Yves Bernard LL.B. (Faculty of Law, Paris University), Diploma with medal in solfège, Diploma with first prize in viola (Paris Conservatory); viola with Maurice Vieux; chamber music with Lucien Capet, M. Tournemire; history of music with M. Emmanuel; former member, Paris Opera Orchestra, Concerts Colonne, Oberdorffer String Quartet (Paris), Chardon String Quartet (Boston); first viola Esplanade Orchestra (Boston) (1929-1954); former member, Boston Symphony Orchestra; faculty, Berkshire Music Center; Officer d'Academie for the distinguished service to music. *Viola; Theoretical Studies.*

Ran Blake B.A. (Bard College), studied at School of Jazz, Lenox (MA) (1957-1960); composition and improvisation with Ray Cassarino, Willis Lawrence James, Oscar Peterson, Bill Russo, Gunther Schuller, Mal Waldron, Mary Lou Williams; arts columnist for the *Bay State Banner*; faculty of NEC Preparatory School; recordings include *The Newest Sound Around* with

Jeanne Lee, *Ran Blake Plays Solo Piano, Blue Potato and other Outrages, Breakthru. Chairman, Third Stream Department.*

Laurence C. Bogue B.F.A. (University of Wisconsin), M.S. (Juilliard School of Music); voice with Carlo Tagliabue, Lina Pagliughi, Mack Harrell, John Anello, Richard de Young; operatic acting with Hans Wolmut; soloist in premieres of works by Gunther Schuller, Darius Milhaud, Mauricio Kagel, Henri Pousseur; soloist with major orchestras including New York Philharmonic; performances at Marlboro, Bach, Stravinsky Festivals; Charter member, Center for Creative and Performing Art at SUNY; former faculty, University of Buffalo, State University of New York, American Academy of Vocal and Dramatic Art in New York City; private teaching in Japan; recordings and concerts for Columbia Artists Management. *Voice.*

Robert Brink (NEC, Harvard University); violin with Jacques Malkin, Albert Spalding; violin faculty and coordinator of Chamber Music, B.U. School of Fine and Applied Arts (1954-1959); member, Brink-Pinkham Violin and Harpsichord Duo, Hamden Trio; concertmaster and associate music director, Cambridge Festival Chamber Orchestra; concertmaster of Boston Philharmonia and president, Board of Trustees, Boston Philharmonic Society; concert tours of U.S., Canada, Europe; appearances on National Educational TV and radio (CBS and CBC in Canada); recordings distributed in U.S. and abroad. *Violin.*

Fred Buda B.M. (Boston University); principal percussionist and timpanist, Boston Ballet, Boston Opera Company; percussionist, Boston Pops Orchestra; staff percussionist, WGBH-TV; former member, Boston Philharmonia; former chairman, Percussion Department of Berklee College of Music; performances

under most major conductors; recordings with RCA, Kapp-Polydor, Deutsche-Grammophon, Columbia. *Percussion*.

Jaki Byard Piano with Grace Johnson Brown (at age 8); studied harmony with J. Wilson in high school; member, Army Band playing trumpet and trombone; studied Schillinger System after the Army; piano performances with Earl Bostic, Ray Pery, Danny Potter, Charlie Mariano, Herb Pomeroy; twelve recordings on Prestige Records; three recordings in France; one recording in Japan; sixteen LP's on the market, taught privately for thirty years; joined NEC faculty in 1970, former acting chairman of Jazz Department; recordings, *Freedom Together!*, & *Strings, The Jaki Byard Experience. Afro-American Music*.

Maryse Carlin Licence de Piano (Ecole Normale de Musique, Paris), M.M. (University of Paris); harpsichord studies with Ruth Nurmi, Sylvia Marlowe on a scholarship from the Harpsichord Music Society of New York; Carnegie Recital Hall debut on the International Artists Series; solo performances on French television, at the Whitney Museum (New York), at Harvard University; chamber music at Hunter College, Gardner Museum. *Theoretical Studies*.

Robert Ceely B.M. (NEC), M.A. (Mills College); studied at Tanglewood (summer, 1955), Princeton University Graduate School (1957-1959), Darmstadt (summers 1962 and 1964); seminar in electronic music at R.A. Moog Company (summer, 1965); Milano Electronic Music Studio as guest of Italian Government (1963-1964); composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt; teaching assistant at Mills College, Princeton University; former faculty, Naval School of Music, the Lawrenceville School, Robert College in Istanbul; director of the Boston Experimental

Electronic Music Projects (BEEP); member, Audio Engineering Society, BMI, American Composers' Alliance, American Society of University Composers; compositions include works for large and small instrumental groups as well as for magnetic tape, performed in Europe as well as in U.S. film scores; recordings; *Composition; Director of Electronic Music Studio*.

Gabriel Chodos B.A., M.A. (University of California at Los Angeles), Diploma in Piano (Akademie für Musik und darstellende Kunst, Vienna); principal piano studies with Aube Tzerko; theory with Leonard Stein; additional piano work with Leonard Shure, Josef Dichler, Carlo Zecchi; Phi Beta Kappa in Philosophy (University of California at Los Angeles); Fulbright scholarship, Martha Baird Rockefeller grants; winner, Concert Artists Guild Auditions, Michael Competitions; concerts throughout the United States, Europe, Israel, Japan; appearances with Chicago Symphony Orchestra, Radio Philharmonic Orchestra of Holland, Jerusalem Symphony Orchestra; master class, Toho Conservatory; lecture-demonstrations throughout Japan; former faculty member, University of Oregon, State University of New York at Buffalo; presently, associate professor of music at Dartmouth College; recordings for Orion, Victor. *Piano*.

Nancy Cirillo Recipient, Naumburg Award; solo recitals at Town Hall, Carnegie Recital Hall, Alice Tully Hall; tours with Music from Marlboro, Manhattan Trio, New Art Trio, Boston Musica Viva; member, Wheaton Trio; former faculty, Brandeis University; faculty, Wellesley College; associate recordings professor of Music in Performance, Wheaton College; recordings for CRI, Delos. *Violin*.

Susan Fisher Clickner B.M. (Indiana University), Diploma (Curtis Institute of Music); voice with Anna Kaskas, Martial Singher; lieder with Leo Rosanak; opera with Herbert Graf; full scholarships at Indiana U., Curtis; winner, Young Artist's Auditions of the Philadelphia Orchestra, fellowship at Tanglewood; role in television premiere of Ned Rorem's opera *A Childhood Miracle*; numerous appearances in opera, oratorio, recital, orchestra; appearances with Buffalo Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Philadelphia Lyric Opera Company; member of National Association of Teachers of Singing; faculty, Clark University. *Voice*.

John Coffey Diploma (Curtis Institute of Music); studied with Stanislav Gallo, Joannes Rochut, Gardel Simons, Edward Gerhard; former member, Philadelphia Opera Company Orchestra, Radio City Music Hall Orchestra, Cleveland Orchestra, Boston Symphony Orchestra; played under Toscanini in Teatro Colon Orchestra in Buenos Aires; soloist, Boston Pops; formerly head of Brass Department, Baldwin Wallace College. *Trombone*.

Robert Cogan B.M., M.M. (University of Michigan), M.F.A. (Princeton University); Phi Beta Kappa; studied with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach; Young Composer's Radio Award (1952); Fulbright Scholarship (1952-1953); Chopin Scholarship (1954); German Government Grant (1958-1960); Guggenheim Fellowship (1968-1969); works performed by Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothchild Foundation; critical writing published in North and South America; lecturer for U.S. Information Agency; member, Board of Directors for U.S. section, International Society for Contemporary Music (1964-1968); co-author

with Pozzi Escot of *SONIC DESIGN: The Nature of Sound and Music*. *Chairman, Graduate Theoretical Studies; Composition*.

Fredric T. Cohen B.M., B.M.Ed. *cum laude* (Philadelphia Musical Academy) (1970); studies with John De Lancie, Stevens Hewitt, Jerry Sirucek; chamber music with Marcel Moyse, Sol Schoenbach; solo oboe with Apple Hill Chamber Players; oboe and English horn for Springfield Symphony, New Hampshire Sinfonietta, Mostovoy Soloists of Philadelphia; faculty, Center for Chamber Music at Apple Hill. *Chamber Music, Oboe*.

Andre Come Trumpet with Marcel LaFosse; member, U.S. Air Force Band, Baltimore Symphony Orchestra, Boston Symphony Orchestra since 1957. *Trumpet*.

Victor Dal Pozzal B.M.Ed., M.M.Ed. (NEC); piano with Bela Nagy, Miklos Schwalb; concert work with Rand Smith, Massachusetts, Maine, New Hampshire; musical director for community theater groups; lecturer at Massachusetts Music Educators Association Conference (1968); music supervisor in Nahant (MA) public schools; board member of Orff Schulwerk, Massachusetts Chapter. *Music Education*.

Lyle Davidson B.M., M.M. (NEC); student of Luise Vosgerchian, Daniel Pinkham, Francis Judd Cooke, Arthur Berger; teaching fellow, Brandeis University; works performed in Boston, Turin (Italy), Athens, *Theoretical Studies*.

Terry Decima B.M. (Oberlin College), M.M. (NEC), Certificate (Akademie Mozarteum); Martha Baird Rockefeller Grant for Opera Study; organist, First Parish in Weston (MA); accompaniment for many singers and instrumentalists in recitals at the Gardner Museum and the Boston area; appearances at the

Mozarteum in Salzburg (Austria); former faculty, Boston Commonwealth School, Allegheny Music Festival; Berkshire Music Center. *Vocal Accompaniment.*

Jan De Gaetani Graduate (Juilliard School of Music); performances with the New York Philharmonic, Boston Symphony Orchestra, Scottish National Orchestra, BBC Orchestra; recitals at the Library of Congress, the Smithsonian Institution, the Cleveland Museum of Art, Dartmouth College, and others; former faculty, University of Wisconsin, Juilliard School of Music, State University of New York in Purchase; faculty, professor of Voice at Eastman School of Music; artist in residence, Aspen Music Festival; recordings with the New York Pro Musica, Abbey Singers, Waverly Consort, Contemporary Chamber Ensemble, Salzburg Mozarteum Orchestra and pianists Gilbert Kalish and Leo Smit. *Ruth S. Morse, Visiting Scholar.*

Dorothy DeLay *Violin.*

Thomas DeLio B.M. (NEC); Graduate work Brown University Special Doctoral Studies Program; composition with Robert Cogan and Salvatore Martinano; publications in *The Musical Quarterly*; compositions performed throughout the United States; lectures on mathematics, music, and the visual arts. Formerly teaching fellow, Brown University and instructor, Clark University. *Theoretical Studies.*

Lorna Cooke deVaron A.B. (Wellesley College), A.M. (Radcliffe College); voice with Olga Averino, Irene Wilson, Conrad Bos; piano with David Barnett, Edyth C. Waxberg; organ with Carl Weinrich; conducting with G. Wallace Woodworth, Robert Shaw; composition with A.T. Davison, Walter

Piston, Nadia Boulanger; former assistant conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir; conductor, Bryn Mawr College Choir (1943-1947); conducted NEC Chorus on State Department sponsored tours of Europe and the U.S.S.R.; guest conductor, eastern high school, preparatory school, college choral festivals; former faculty, Bryn Mawr College (1943-1947), Berkshire Music Center (1952-1966); winner of Medal for Distinguished Achievement from the city of Boston and from Radcliffe Graduate Society. *Conductor of Concert Choir, Chamber Singers; Choral Conducting.*

Ray De Voll Tenor soloist, New York Pro Musica since 1962; soloist in Bethlehem Bach Festival, Bach Festival in Winterpark (Florida); concert and oratorio appearances throughout the East; recordings with Decca, Columbia. *Voice.*

Robert DiDomenica B.S. (New York University); composition with Wallingford Reigger, Josef Schmidt; flute with Harold Bennett; recipient, Guggenheim Fellowship (1972-1973); performances with Metropolitan Opera, New York City Center Opera, Symphony of the Air, New York Philharmonic, Columbia Symphony, Bach Aria Group, Modern Jazz Quartet; soloist, Music in Our Time Series, Composer's Forum, Twentieth Century Innovations Series; compositions performed at numerous recitals and festivals, including Berkshire Music Festival, Festivals of Contemporary Arts (1971), Festival of NEC Composers (1971); symphony performed by the Baltimore Symphony Orchestra under a Rockefeller Foundation grant; music published by Edward B. Marks, Edition Musicus, MJQ music; recordings with RCA, Columbia, Colpix, MGM, Atlantic, Deutsche Grammophon. *Theoretical Studies.*

Donald Dregalla *Music Education.*

Frank Epstein B.M. in Music Education and Percussion Performance (University of Southern California), M.M. (NEC); percussion and assistant timpani, San Antonio Symphony (1965-1967); percussion, Boston Symphony Orchestra since 1968; founding member, Collage - Contemporary Music Ensemble of BSO; faculty, NEC Extension Division. *Chamber Music; Percussion.*

Thomas G. Everett B.M., M.M. (Ithaca College); trombone with Emory Remington, Roger Smith; recitalist and free-lance bass trombonist with Portland Symphony, Boston Ballet, Boston Philharmonia, Cambridge Festival Orchestra, Bolshoi Ballet, Boston Pops; member, Boston Trombone Ensemble; founder/president, International Trombone Association; founder/conductor, Harvard University Jazz Program, Harvard Summer Community Band; associate editor, *The Composer* magazine; author of *An Annotated Guide to Bass Trombone Literature*; published articles in *Instrumentalist*, *Music Educators' Journal*, *Journal of Jazz Studies*, *Brass Bulletin*, *Massachusetts Music News*; jazz ensemble chairman for College Band Directors National Association (1973-1976); named to International Who's Who in Music; assistant conductor, Massachusetts Youth Wind Ensemble; former faculty, Ithaca Public Schools (1966-1967), Batavia City Schools (New York) (1967-1971), Phillips Academy in Andover (MA) (1971), Harvard University (1971-1977); trombone faculty, National Trombone Workshop in Nashville (Tennessee) (1972-1976); instructor of trombone and euphonium, Brown University (1974-1978). *Music Education.*

Grace Feldman B.A. (Brooklyn College), M.Mus. (Yale University School of Music); solo performances at Town Hall, Carnegie Recital Hall, Boston University and elsewhere on tour; lecture/demonstration for educational television; performances

with New York Pro Musica, Manhattan Consort, Boston Camerata, Clarion Concerts; member, New York Trio de Camera, New York Consort of Viols; director, Ensemble Department at Neighborhood Music School in New Haven, New England Consort of Viols; faculty, Wellesley College (1966-1969); director of Viol Studies of the Boston Museum of Fine Arts (1964-1969); recordings of Early Music. *Viola da Gamba.*

John Felice B.M. (University of Toronto), M.M. (NEC); University Settlement House (1961-1963); National Ballet School (1963-1966); opera assistant at NEC (1966-1967); theory assistant at NEC (1966-1968); SAI Composition Prize (1968); faculty, Preparatory Department and Extension Division (1966-1975); compositions performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada; published by Yorke Editions (London). *Theoretical Studies.*

Burton Fine B.A. (University of Pennsylvania), Ph.D. (Illinois Institute of Technology); studied at Curtis Institute of Music; principal viola, Boston Symphony Orchestra. *Viola.*

Everett Firth B.M. *honors with distinction* (NEC), studied at Juilliard School of Music; timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White; chamber music concert appearances throughout New England; member, Boston Opera Group Orchestra, Boston Symphony Chamber Players; solo timpanist and head of percussion section, Boston Symphony Orchestra, Boston Pops Orchestra; faculty, Berkshire Music Center since 1953. *Timpani and Percussion.*

Madeline Foley Graduate (Smith College), M.S. in 'cello (Juilliard School of Music); cello studies with Willem Durieux, Pablo

Casals; Juilliard Fellowship with Felix Salmond; winner, Morris Loeb Memorial Prize, NEC Frank Huntington Beebe Fellowship; performances in all festivals under Casals' direction; member, Schneider String Quartet; former faculty, Brandeis University, Wheaton College, Exeter Academy; faculty, Marlboro School of Music since 1956. *Violoncello*.

James Gardner B.M. (North Texas State University); conductor, vocal coach, stage director for Boris Goldovsky; accompanist in recitals for Harvey Phillips. *Music Director, Opera Department*.

Alfred Genovese Diploma (Curtis Institute of Music); studied with Marcel Tabuteau; former principal oboe with the Baltimore Symphony Orchestra; St. Louis Symphony; Cleveland Orchestra under George Szell; Metropolitan Opera; participant at the Marlboro Festival and at the Casals Festival in Puerto Rico; currently with the Boston Symphony Orchestra. *Oboe*.

Armando Ghitalla B.M. (Juilliard School of Music); studied at Illinois Wesleyan University, NYU; trumpet with William Vacchiano; positions with New York City Center Opera and Ballet, Houston Symphony, Paul Lavalley's Band of America; member, Boston Symphony Orchestra since 1951, presently, principal trumpet; faculty, Boston University, Berkshire Music Center. *Trumpet*.

John Gibbons Studied piano and organ (Cincinnati Conservatory), B.M. *with highest honors* (NEC); winner, NEC Chadwick Medal (1967); Fulbright Scholar with Gustav Leonhardt in Amsterdam; Erwin Bodky Prize (1967); harpsichordist to Leslie Lindsey Mason Collection of Musical Instruments at Museum of Fine Arts in Boston; performed with New York Pro Musica,

New York Consort of Viols, Boston Camerata, Boston Symphony Orchestra; played at Monadnock Music Festival, Tanglewood; recordings for Musical Heritage Society, Titanic. *Harpsichord, Performance of Early Music; Continuo*.

William M. Gibson Diploma (Curtis Institute of Music); formerly, first trombone for National Symphony of Washington, New York City Center, Robin Hood Dell, Indianapolis Symphony, Pittsburgh Symphony; played in Philadelphia Orchestra, Boston Symphony Chamber Players (1963-1975); member of Boston Pops, Boston Symphony Orchestra (1955-1975). *Trombone; Baritone, Bass Trumpet*.

Peter Hadcock B.M. (Eastman School of Music); clarinet with Hasty; former principal clarinet, Buffalo Philharmonic; assistant principal clarinet, Boston Symphony Orchestra; former faculty, State University of New York at Buffalo, Community School in Buffalo. *Clarinet*.

Anne Vaughan Hallmark B.A. in Music (Barnard College), M.F.A. (Princeton University), Ph.D. in progress (Princeton University); piano with Maria Clodes; former faculty, Vassar College; faculty, MIT; member, International Musicological Society, American Musicological Society, Medieval Academy of America. *Music Literature*.

Lee Sanford Halprin A.B. (Upsala College), A.M. (Columbia University); teaching fellow, Harvard University (1953-1959), Tufts University (1960-1961). *Chairman, Humanities*.

Thompson Hanks Studied with Richard Burkart (Lamar State College of Technology, Beaumont, Texas), Donald Knaub (Eastman School of Music), Arnold Jacobs of the Chicago Sym-

phony; former member, San Antonio Symphony, Puerto Rico Symphony, Minneapolis Symphony; member, New York Brass Quintet, New York City Ballet Orchestra, Chautauqua Symphony; active free-lance player in New York, concerts, recordings. *Tuba*.

Yuko Hayashi Graduate (Conservatory of Music, Tokyo University of Arts, Japan), B.M., M.M., Artist's Diploma (NEC); organ with Michio Akimato, Kohten Okuda, George Faxon, Donald Willing, Anton Heiller; harpsichord with Margaret Mason, Gustav Leonhardt; organist with N.H.K. Symphony Orchestra (Japan); visiting professor, First Organ Academy, International Christian University in Tokyo (1970); guest organist, First Organ Academy, International Christian University (1973); extensive and frequent concert tours, numerous appearances on N.H.K. and other radio and television stations in Japan since 1966; concert tours in U.S., Austria, Switzerland, Holland, West Germany; director, Musica Sacra in Cambridge (1972-1973); organist, Old West Church in Boston since 1974; former faculty, Ferris Seminary; recordings with Radio Bremen, Radio Bern, West German Radio. *Chairman, Organ*.

John Heiss B.A. in Mathematics (Lehigh University), M.F.A. in Music (Princeton University); composition with Babbitt, Cone, Kim, Luening, Milhaud; flute with Hosmer, Lora, Tipton; principal flutist, Boston Musica Viva (1969-1974); awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, National Endowment for the Arts, Martha Baird Rockefeller Foundation, Massachusetts Arts Council; publications of compositions, articles on performance techniques of contemporary music and on Stravinsky; former faculty, Columbia University, Barnard College, New England Conservatory Institute of Tanglewood; recordings as composer,

flutist, conductor. *Composition; Chamber Music; History and Literature of Music*.

Judith Herd *Music Literature*.

Max Hobart University of Southern California; violin with Vera Barstow; conducting with Ingolf Dahl; played in Graduate String Quartet, coaching with Gabor Rejto; toured Europe with GSQ, coached Quartetto Italiano in Venice, performed with Virtuosi di Roma (1956); played in symphony orchestras in New Orleans, Washington (D.C.), Cleveland; member, Boston Symphony Orchestra since 1965; soloist with Boston Pops, including television appearances; acting concertmaster of the Boston Pops Orchestra (1971-1972); recordings on RCA, DGG. *Violin*.

Ann Hobson Philadelphia Musical Academy, Cleveland Institute of Music; harp with Marilyn Costello, Alice Chalifoux; second harp, Pittsburgh Symphony; principal harp, Washington National Symphony; associate principal harp, Boston Symphony Orchestra; principal harp, Boston Pops; participant, Marlboro Music Festival; soloist with Boston Pops and at Tanglewood; founder and member, New England Harp Trio; member, BSO ensemble, Boston Symphony Chamber Players; recordings with Deutsche Grammophon. *Harp*.

Helen Hodam *Voice*.

James Hoffmann B.M. with highest honors (NEC), B.M., M.Mus. (Yale University), D.M.A. (University of Illinois); winner, NEC Chadwick Medal, John Day Jackson and Woods-Chandler Prizes for Composition (Yale University); composition and theory with Francis Judd Cooke, Quincy Porter, Paul Hindemith, Burrill Phillips, Hubert Kessler; studies with Boris

Blacher, Josef Rufer at Hochschule für Musik in Berlin; teaching fellowship and assistant instructor, Yale University; graduate assistant, University of Illinois; instructor, Oberlin College (1959-1962); assistant professor, San Jose State College (1963-1964), Castle Hill (summers 1965-1966). *Chairman, Undergraduate Theoretical Studies.*

Edwin Hymovitz Attended School of Music at Yale on scholarship from the Philadelphia Board of Education; advanced piano study in New York with Helene Barere, Vera Maurina Press; Ingram Merrill Foundation grant for the study and performance of the music of Scriabin; chamber pianist and accompanist in New York; tours with Jennie Tourel, Paul Doktor; lectures and recitals in New York, New England; author of *A Structural Basis for Playing the Piano*; faculty, NEC Preparatory School since 1972; chairman, Preparatory Piano Department since 1974. *Piano.*

Laura Jeppesen M.M. (Yale University); Woodrow Wilson Designate (1968); Fulbright Scholar (1971-72); Belgian Government Grant (1972-74); studied viola da gamba with Wieland Kuyken at Brussels Conservatory of Music; concerts and recording with La Petite Barde, directed by Gustav Leonhardt; member of Boston Camerata and Banchetto Musicale; performances with The Cantata Singers, The Cambridge Society for Early Music, Astan Magna. *Viola da Gamba.*

Veronica Jochum Graduate (Staatliche Hochschule für Musik, Munich), M.M. (equivalent) *with highest honors*, Concert Artist Diploma; master class in piano with Maria Landes-Hindemith; post-graduate work with Edwin Fisher, Josef Benvenuti (Conservatoire de Paris-1959); invited by Rudolf Serkin to U.S. for private study (1959-1961); extensive concertizing throughout

North and South America, Europe, Africa; soloist with major European and American orchestras including Boston Symphony Orchestra, the Minneapolis and Denver Symphonies, Jerusalem Symphony, Bamberg Symphony, Berlin Philharmonic, Hamburg and Munich Philharmonics, Bavarian Symphony, Concertgebouw Orchestra of Amsterdam, Hague Philharmonic, Maggio Musicale Orchestra in France, RAI Orchestra in Naples, Mozarteum Orchestra in Salzburg, Irish Radio Orchestra, Gulbenkin Orchestra in Lisbon; guest lecturer, Radcliffe Seminar Series (1970); artist in residence, Eastern Music Festival (1967-1972); board of advisors, Eastern Music Festival (1976); faculty, Berkshire Music Center (1974); recordings with DGG, Philips, Crest. *Piano.*

Hyo Kang *Violin.*

John H. Kendrick B.A. in Philosophy (Boston University), M. Divinity (Boston University), M.A. in Philosophy (Boston University), Ed.D. Philosophy of Education (Boston University); director of Continuing Education, Middlesex Community College; member, Massachusetts Advisory Council on Education, Advisory Committee on the Study of Adult Part-time Secondary Education in Massachusetts; former director, Institute for Urban Living, Northeastern University; consultant, Model Cities. *Music Education.*

Rudolf Kolisch Violin with Sevcik (Akademie für Musik, Vienna); composition with Arnold Schoenberg; musicology with Guido Adler (University of Vienna); founder, Kolisch String Quartet; first performances of works by Schoenberg, Webern, Berg, Bartok and others; founder and conductor of Chamber Orchestra, New School for Social Research; leader, Pro Arte Quartet; soloist with major orchestras in England,

France, West Germany, Marlboro Festival; former faculty, School of Music at the University of Wisconsin; chamber music classes in England, Sweden, Austria, West Germany, Israel. *Artist in Residence; Chamber Music.*

Louis Krasner Teacher and Soloist Diploma (NEC); studies at NEC under Eugene Gruenberg; further studies in Europe with Carl Flesch, Lucien Capet, Sevcik; solo recitals and soloist with orchestras in Europe including Vienna Philharmonic (Klemperer), Berlin Philharmonic, B.B.C. London (Sir Henry Wood), Paris (Munch), Rome (Molinari), among others; soloist in the United States with Boston Symphony Orchestra (Koussevitsky), New York Philharmonic (Mitropoulos), Chicago (Stock), and others; first performances of works by Schoenberg, Achron, Casella, Sessions; concertmaster, Minneapolis Orchestra under Mitropoulos (1944-1949); professor of violin and chamber music, Syracuse University (1949-1971), then professor emeritus; conductor, Syracuse University Orchestra since 1960; concertmaster, Syracuse Symphony Orchestra (1960-1968); member, N.Y. State Council for the Arts (1975-1976), music panel of the National Endowment for the Arts (1967-1969); founder, Syracuse Friends of Chamber Music; chairman, Tanglewood String Symposia (1964), Tanglewood Seminar in String Teaching (1965), Tanglewood Seminar for Music Teachers (1966); organizer and past president (1954-1955) of N.Y. State Chapter of American String Teachers Association. *Violin.*

Donald Lafferty B.F.A. *with honors* (University of Buffalo), M.F.A. (Brandeis University); further studies at NEC; theory and analysis with Robert Mols, Allen Sapp, Arthur Berger, Seymour Shifrin, Ernst Oster; piano with Allen Giles, George Zilzer, Irma Wolpe; composition with Arthur Berger, Harold Shapero, Malcolm Peyton; history with Paul Brainard, Leo

Treitler; teaching fellow, Brandeis University; instructor, Clark University. *Theoretical Studies.*

Mireille Lagacé Organ with Bernard Lagacé in Montreal and Anton Heiller in Vienna; prize and medal, Munich and Geneva International Organ Competitions (1962), finalist as harpsichordist (1965); first prize, Royal Congress of Canadian Organists competition in Montreal (1959); extensive recitals in the U.S. and Canada; teaches in the "Jeunesses Musicales" of organ and harpsichord in Mount Oxford, Quebec; recordings for the CBC International Service, Titanic, Musicus. *Organ, Harpsichord.*

Eugene Lehner Graduate (Royal Conservatory of Music, Budapest); violin with Jenő Hubay; composition with Zoltán Kodály; former member, Kolisch Quartet, Stradivarius Quartet; member, Boston Symphony Orchestra since 1939; faculty, Berkshire Music Center, Brandeis University, Wellesley College; fellow, American Academy of Arts and Sciences. *Viola; Chamber Music.*

Laurence Lesser B.A. in Mathematics (Harvard University-1961); Phi Beta Kappa; studied with Gregor Piatigorsky at University of Southern California; Fulbright Scholar with Gaspar Cassadó in Germany; winner, Tchaikovsky Competition (1966); recipient, Ford Foundation Concert Artist Award (1971); performances with major orchestras of Europe, North and South America, Japan; appearances at Spoleto, Marlboro, Casals Festivals; performances with Lincoln Center Chamber Music Society, Harvard Summer School Chamber Players; recordings with Columbia, RCA, Melodiya, Desto. *Violoncello.*

Charles A. Lewis, Jr. B.M. (Peabody Conservatory of Music), M.M. (NEC); studied with Harold Rehoig, Armando Ghitalla; C. D. Jackson Prize at Berkshire Music Center; performed and recorded Bernstein's *Mass*; solo trumpet in Joseph Papp television and Broadway productions of Shakespeare's *Much Ado About Nothing*; founding member, Empire Brass Quintet (Naumburg Award Winner-1976); performed and recorded, Scott Joplin's *Treemonisha*. *Trumpet*.

Webster Lewis B.S. (Morgan State College), N.S. (Boston College), M.M. (NEC); piano with Jaki Byard, Victor Rosenbaum; composition with Alexander Goehr, George Russell; major concert appearances at Berkshire Music Center, Lincoln Center, Carnegie Hall; television performances with major Boston television stations; toured Europe, Norway, Sweden; former music director, "Say Brother," WGBH-TV; former director, Martin Luther King Learning Center; recordings with Sonnet, Columbia, Polydor, Strata East, Philadelphia International. *Director, Community Services Department*.

Larry Livingston B.M., M.M., (University of Michigan); Instructor of Woodwinds, Asst. Conductor of Bands, Palomar College (San Marcos, California); Conductor of Chamber Music, U. of California (San Diego); Asst. Professor of music theory, San Diego State U.; Director of Instrumental Activities, Northern Illinois University; Music Director, Illinois Chamber Orchestra of DeKalb. *Music Director, NEC Symphony Orchestra; Director, Contemporary Ensembles and Chamber Music Series*.

Richard Mackey Attended NEC; horn with Willem Valkenier, solfège with Gaston Dufresne. Formerly with the Detroit Symphony, Cleveland Orchestra, Japan Philharmonic (Tokyo), Hol-

lywood Studios; Marlboro Music Festival, ten years; current member, Boston Symphony Orchestra. *French Horn*.

Joseph Maneri Theory with Josef Schmidt; student of Alban Berg; trained in jazz and music of the Middle East as a clarinetist, saxophonist, pianist; compositions include a Piano Concerto commissioned by Erich Leinsdorf; composition for *Woodwinds, Brass, and Percussion* performed at Tanglewood; *String Quarter*, three piano pieces, *Trio* performed at Carnegie Hall; latest composition, *Ephphata*, in quarter tones; teaches composition privately; former faculty, Brooklyn Conservatory. *Theoretical Studies*.

Geraldine Martin B.A. in Music (U.C.L.A.); M.M. in voice, (NEC); studies in voice at Peabody Conservatory; Staatliche Hochschule für Musik, Munich; private studies with Ran Blake; recipient of scholarship to the Training Program for Young Singers sponsored by the Opera Company of Boston (1977); lead role in Leonard Bernstein's "Trouble in Tahiti"; performances at Museum of Modern Art, New York; solo work with Baltimore Symphony Orchestra, M.I.T. Symphony Orchestra, Opera New England (touring company of the Opera Company of Boston), Cambridge Opera Company; appearances at night-clubs throughout greater Boston and New England; appearances with Ran Blake. Faculty, Community Music Center of Boston at the Boston Center for the Arts. *Voice, Third Stream Department*.

Leslie Martin Cornish School of Music (Seattle); University of Washington; American Conservatory (Chicago); extensive studio and jazz experience, NBC, Hollywood; member, Jan Garber, Skinnay Ennis, Ted Weems, Gene Krupa orchestras; principal contrabass, Seattle Symphony Orchestra (1947-1957);

Berkshire Music Center (1950); faculty, University of Washington (1947-1957); member, Boston Symphony Orchestra since 1957. *Contrabass*.

Donald Martino B.M. (Syracuse University), M.F.A. (Princeton University); composition with Ernst Bacon, Milton Babbitt, Roger Sessions, Luigi Dallapiccola; Koussevitzky composer in residence at Berkshire Music Center (1973); visiting lecturer, Harvard University (1971); commissions from the Paderewski Fund for Composers (1959) (1973); the Berkshire-Fromm Foundation (1964), the New Haven Symphony (1965), the University of Chicago for the Chicago Symphony (1967), the Naumburg Foundation (1973), the New York State Council on the Arts (1974), National Endowment of the Arts (1974) (1976), the Plainfield Symphony (1976); awarded the BMI Award (1953-1954), Fulbright Grant to Italy (1954-1956), Pacifica Award (1961), Creative Arts Citation from Brandeis University (1963), National Institute of Arts and Letters Grant (1967), Guggenheim Fellow (1967-1968) (1973-1974), Pulitzer Prize (1974); author of several published articles; composer of numerous works performed extensively both here and abroad; major publisher E. C. Schirmer Music Co.; faculty, Princeton University (1957-1959), Yale University (1959-1968); teacher of composition and lecturer in contemporary music, Berkshire Music Center (summers 1965-1966-1969); music recorded on CRI, Advance, Nonesuch, Golden Crest. *Chairman, Composition*.

Jacob Maxin B.M., M.S. (Juilliard School of Music); piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Roger Sessions, Robert Ward, Vincent Persichetti; Town Hall debut (1961); Young Artist's Series (1963); many concert tours; summer school faculty, University of Colorado, Brandeis University; former faculty, Juilliard School of Music; artist-in-residence, Sarah Lawrence College. *Piano*.

Stephen Maxym Attended the Juilliard School; bassoon with Simon Kovar; member, Pittsburgh Symphony (1937-1939); solo bassoonist, Metropolitan Opera Association (1939-1976); Director, Manhattan School of Music Summer School (1969-1976); faculty member, the Juilliard School (1956-1978); Master Classes at International School of Music, St. Augustine's Abbey, Canterbury, England; numerous solo and chamber music appearances; author of several articles on instrumental techniques. *Bassoon*.

William Thomas McKinley B.F.A. in Composition (Carnegie-Mellon University-1960), M.M. in Composition (Yale University-1968), M.M.A. and D.M.A. in Composition (Yale University-1969); composition with Nikolai Lopatnikoff, Frederick Dorian, Gunther Schuller, Mel Powell, Yehudi Wyner, Lawrence Moss; studies at Tanglewood (1963); numerous commissions from Chicago Symphony, University of Chicago performing organizations, Paul Zukofsky, others; numerous works published; former faculty, State University of New York at Albany; faculty member, University of Chicago; recordings, concerts as soloist and accompanist. *Composition*.

Robert Mogilnicki B.M. (NEC), M.M. in Music Education (Boston University), Ph.D. (Boston University School of Education); trumpet player, Indianapolis Symphony, Pittsburgh Symphony, Boston Pops. *Music Education*.

Richard Moore B.A. (Yale University), M.A. (Trinity College), Ph.D. studies (Boston University); teaching fellowship, Boston University; Fulbright Fellowship (1958); Fanny Hurst Professor of Creative Literature (Brandeis University-1976); author of two books of poems, *A Question of Survival* and *Word from the Hills*; individual poems have appeared in *The New Yorker*, *Harper's*.

Atlantic Monthly, Saturday Review, and other magazines; librettist for opera, *Chocorua*, performed at Tanglewood (1972); former faculty, Trinity College in Burlington (Vermont); has given many public readings. *Humanities*.

Robert E. Nagel B.S., M.S. (Juilliard School of Music); free-lance first trumpeter in New York for over twenty years; soloist in Europe, North America; director, New York Brass Quintet; composer and publisher; faculty, Yale School of Music, University of Hartford, Rutgers University. *Chamber Music; Trumpet*.

Carl Nagin B.A. in Classical Greek (Boston University), B.A. in French Literature (Boston University); actor with Agassiz Players, Harvard Dramatic Club, Marlboro Players; major roles in dramatic productions; translations of Giraudoux, Sartre, Euripides, Aristophanes, performed at Harvard College. *Humanities. On leave 1978-79.*

Hankus Netsky *Third Stream*.

Thomas E. Newell, Jr. B.M., M.M. (Cincinnati Conservatory of Music); studied with Mason Jones; former member, USAF Band in Washington (D.C.) (1951-1955), St. Louis Symphony (1955-1957), Houston Symphony (1957-1963), Boston Symphony Orchestra and New England Wind Quintet (1963-1972); former member, Washington Chamber Players, the Houston Woodwinds Quintet, Cincinnati Fine Arts Quintet; former faculty, Sam Houston State College, Texas Southern University, Stevens College, Cincinnati Conservatory of Music. *French Horn; Chamber Music*.

Scott Nickrenz Graduate (Curtis Institute of Music); founding member, Lenox Quartet, Vermeer Quartets; member, Orpheus

Trio; former member, Claremont Quartet, Vermeer Quartets; concerts in U.S., Europe, South America, Africa; frequent appearances at Casals, Marlboro, Spoleto, Alderborough Festivals; former member, Tanglewood Composition Department, Princeton Seminar of Advanced Musical Studies; former faculty, North Carolina School of the Arts, University of Northern Illinois; director of music at Brooklyn Academy of Music. *Viola; Chamber Music*.

Fritz Noack Organ Builder (The Noack Organ Co., Inc.); violin with Fritz Sieben; organ building with Rudolph von Beckerath; worked with Klaus Becker, Ahrend & Brunzema, Charles Fisk; building organs independently since 1960; member, International Society of Organ Builders, Organ Design and Construction. *Organ*.

David Ohanian *French Horn*.

James Pappoutsakis (NEC) flute with Georges Laurent; member, Boston Symphony Orchestra since 1937; principal flute, Boston Pops since 1937; soloist on several occasions with the Boston Symphony Orchestra, Boston Pops; principal flute under Charles Munch during BSO tour of Japan, New Zealand, Australia; soloist with Boston/Zimble Sinfonietta on Central and South American tour; member, Berkshire Woodwind Ensemble; faculty, Boston University, Longy School of Music, Boston Conservatory of Music. *Chairman, Woodwinds; Flute*.

Mark Pearson B.A. (Oberlin College), M.A. (Stanford University); appearances as bass soloist with the Boston Symphony Orchestra for four seasons; guest-artist with New York Pro Musica; numerous concert, oratorio, opera appearances on both coasts; premieres of music by Daniel Pinkham, Ernst

Bloch, Paul Hindemith, Benjamin Britten; recordings on Music Guild, Cambridge, Turnabout. *Chairman, Voice.*

Malcolm Peyton B.A., M.A. (Princeton University); piano with Edward Steuerman; composition with Roger Sessions, Edward F. Cone, Wolfgang Fortner, Aaron Copland; Woodrow Wilson Fellowship (1955); Fulbright Fellowship (1956); former faculty, Princeton University; works performed by Princeton Symphony Orchestra, in Town and Carnegie Halls in New York City. *Composition.*

Daniel Pinkham A.B., M.A. (Harvard University), Litt. D. Honorary (Nebraska Wesleyan University); Mus.D. Honorary (Adrian College); Berkshire Music Center, Longy School of Music; composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger; organ with E. Power Biggs; harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska; choral conducting with G. Wallace Woodworth; orchestral conducting with Stanley Chapple; Fulbright Fellowship (1950); Ford Foundation Fellowship (1962); fellow, American Academy of Arts and Sciences; visiting lecturer, Harvard University (1957-1958); music director at King's Chapel in Boston. *Chairman, Performance of Early Music; History and Literature of Music; Harpsichord.*

Richard Pittman B.M. (Peabody Conservatory of Music); further studies in piano, counterpoint, orchestration with Douglas Allanbrook; conducting with Laszlo Halasz, Sergiu Celibidache, Wilhelm Bruckner-Ruggeberg, Pierre Boulez; Fulbright Award for study in Germany (1963-1965); trombonist with USAF Band (1957-1960), National Symphony Orchestra (1960-1963); music director and conductor of Contemporary Wind Ensemble in Washington (D.C.), the Little Chorus; assis-

tant music director and conductor for chamber concerts, Institute of Contemporary Arts, Empire State Festival (1961), Opera Society of Washington (D.C.); music director and conductor of orchestral and chamber-opera groups in Hamburg (Germany) (1964-1965); guest conductor, Washington National Symphony, Hamburg Symphony, and others; founder and conductor of Boston Musica Viva; Guest conductor: National Symphony, Hessian Radio Symphony, BBC Welsh Symphony, Hamburger Symphoniker, Erick Hawkins Dance Company, Eastern Music Festival; former faculty, Eastman School of Music (1965-1968). *Conductor, Repertory Orchestra; Orchestral Conducting.*

Richard E. Plaster B.S., M.S. (Juilliard School of Music); bassoon with Simon Kovar; former member, North Carolina Symphony, Army Field Band, Baltimore Symphony, New York Woodwind Quintet, member, Boston Symphony Orchestra since 1952; faculty, Boston University, Boston Conservatory, Berkshire Music Center. *Bassoon, Contrabassoon.*

Henry Portnoi Graduate in Contrabass (Curtis Institute of Music); studied with Anton Torello; principal bass, Boston Symphony Orchestra; member, BSO Chamber Players, Boston Sinfonietta; formerly with Indianapolis Symphony (Sevitzky), Pittsburgh Symphony (Reiner). *Contrabass.*

Kenneth Radnofsky B.M., *cum laude* (U. of Houston); M.M. *with honors* (NEC); winner, Fulbright Scholarship; saxophone and clarinet with Joseph Allard, Jeffrey Lerner; saxophone with Harvey Pittel; solo performances at the American Society of University Composers Conference, Festival of Texas Composers; soloist with NEC and University of Houston Wind Ensembles; saxophone, Boston Symphony Orchestra; Biographer of America's first classical saxophonist, Elise Hall; articles in

Saxophone Sheet; soloist, NEC Jazz Repertory Orchestra; recordings on Golden Crest Records; faculty, Brown University, University of Rhode Island. *Saxophone*.

Wayne Rapier B.M. (Eastman School of Music); studied with Marcel Tabuteau in oboe and ensemble; first oboe with Indianapolis Symphony, U.S. Marine Band and Orchestra, Kansas City, Baltimore, Robin Hood Dell Orchestras; associate first oboe, Philadelphia Orchestra; European tour as soloist with Philadelphia String Quartet and Woodwind Quintet; concerti with Kansas City, Baltimore, Philadelphia Orchestras; other appearances with Melbourne (Australia), Sydney (Australia), New Zealand Orchestras; member, Boston Symphony Orchestra; former professor, Oberlin Conservatory. *Oboe; English Horn*.

Barbara Ann Reutlinger B.A. (Boston University), M.A. (Harvard University); attended Teacher's College, Hofheim/Taunus (Germany), University of Frankfurt; Phi Beta Kappa; Delta Phi Alpha (German Honorary Society); trustee and officer of the Corporation of Language Research, Inc. at Harvard University; teaching fellow, Harvard University (1969). *German*.

William Rhein B.S. *cum laude* (Juilliard School of Music); contrabass with Samuel Levitan, Frederick Zimmerman, John Schaeffer, Georges Moleux; coached sonatas with Louis Persinger; solo appearances with Chicago Chamber Symphony, New Haven Symphony, Boston Pops; former member, New York Philharmonic; assistant principal bass, Boston Symphony Orchestra. *Contrabass*.

Robert Ripley B.Mus. *with highest honors* (Cleveland Institute of Music); studied at Curtis Institute of Music and Berkshire

Music Center; 'cello with Jean Bedetti, Felix Salmond; former member, Cleveland Orchestra, Glenn Miller Air Force Orchestra; member, Boston Symphony Orchestra since 1955, Cambridge String Quartet; former faculty, All Newton Music School, Boston Conservatory. *Violoncello*.

Abby Rockefeller B.M. in 'Cello (NEC); studied with Richard Kapuscinski; publications. *Humanities*.

Victor Rosenbaum B.A. *cum laude* (Brandeis University), M.F.A. (Princeton University); piano with Leonard Shure, Rosina Lhevinne; theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, Roger Sessions; frequent appearances in solo and chamber music recitals; soloist with Indianapolis Symphony, Atlanta Symphony, Boston Pops; lecture/recitals and workshops on problems of analysis, performance and teaching; former teacher, Princeton University, Brandeis University, MIT; conducted orchestras at Princeton University, Brandeis University, and Merrywood Music School. *Chairman, Piano; Theoretical Studies; Chamber Music*.

Eric Rosenblith Received Licence de Concert at age 16 from Ecole Normale de Musique; studied with Jaques Thibaud in Paris, Carl Flesch in London, Bronislaw Huberman in New York; debut in Paris (1936), in New York (1941); concerts in United States, Canada, Europe, Israel, Far East; organizer and first violinist of several string quartets and chamber music festivals; former concertmaster, Indianapolis Symphony Orchestra, San Antonio Symphony Orchestra. *Chairman, Strings; Violin*.

Kenneth Roth B.M. (NEC); M.A. in Performance of Early Music (Stanford University); oboe with Ralph Gomberg,

William Criss; recorder with Shelley Gruskin of the New York Pro Musica; baroque oboe with George Houle; member, Boston Camerata; faculty, Wellesley College; recordings for Nonesuch, Vanguard, Columbia, Advent. *Performance of Early Music; Recorder, Baroque Oboe.*

Nancy Joyce Roth B.M., M.M. *with honors* (NEC); winner, NEC Chadwick Medal (1969); flute with James Pappoutsakis, Shelley Gruskin; early music with Daniel Pinkham, George Houle; member, Boston Camerata, Fiori Musicali; former faculty, Stanford University, Wellesley College; faculty, Belmont Music School. *Performance of Early Music, Baroque Flute, Recorder.*

Peter Lyman Row Attended Rabindra Bharti University (Calcutta), B.M. (Prayag Sangit Samiti, Allahabad), M.M. (Sangit Pravin), D.Mus. (Sangit Acharya); recipient, Gold Medal for top position on Instrumental Music Division Merit List B.M. exams at Prayag Sangit Samiti; winner, Silver Medal for second position on Instrumental Music Division Merit List in M.M. exams at Prayag Sangit Samiti; performances at Banga Sanskrit Sammelan, Sancharini, Sur-Singar Samsad, Surdas Sangit Sammelan, Queen's Park Music Circle, Prayag Sangit Samiti. *Third Stream Department; Sitar.*

Matthew Ruggiero Graduate (Curtis Institute of Music), after study with Sol Schoenbach; student of Ferdinand Del Negro; participant in Marlboro Music Festival several years; former member, National Symphony Orchestra (1958-1961); assistant principal bassoonist, Boston Symphony Orchestra. *Bassoon.*

George Russell Author of *The Lydian Chromatic Concept of Tonal Organization*; teacher of this method at the School of Jazz in Lenox (MA), Festival of the Arts in Jyvaska (Finland) under the

auspices of the USIA, Lund University in Oslo (Norway), Vaskilde Summerschool (Denmark); appeared with the George Russell Sextet in President Kennedy's International Jazz Festival (1962); performances at Molde Jazzfestival (Norway), Bologna Festival (Italy), Philharmonic Hall, Lincoln Center; extensive concert tours of Scandinavia and Western Europe with George Wein's Newport All-Stars and his own sextet; recipient of U.S. National Endowment of the Arts Award (1969) (1976), Guggenheim Fellowships (1969) (1972); member of the International Society of Contemporary Music, Norwegian Society of New Music, National Music Conference (1976); former faculty, Berkshire Music Center; recordings here and abroad, *Afro-American Music.*

Lois Schaefer B.M. *with honors* (NEC); former assistant first flute, Chicago Symphony Orchestra; first flute, New York City Opera; participant, Casals Festival (Puerto Rico); member, NBC Opera Orchestra, Boston Symphony Orchestra; recordings. *Flute, Piccolo.*

André-Michel Schub Graduate (Curtis Institute); studied with Jascha Zayde, Rudolf Serkin; winner of First Prize in the 1974 Naumburg Competition and the Avery Fisher Prize in 1977; appearances with the Boston Symphony Orchestra, Chicago Symphony, Cleveland Orchestra; other appearances throughout the U.S. and Canada. *Piano.*

Robert A. Schuneman B.M. (Valparaiso University), M.A. (Stanford University); teaching assistant, Stanford University; graduate instructor, Oberlin College; editor since 1970, *The Diapason*; organist, St. James Evangelical Lutheran Church;

member, American Musicological Society, College Music Society, Organ Historical Society; former faculty, Concordia Senior College. *Organ*.

Robert Selig B.M., M.M. (Northwestern University); studied composition with Anthony Donato, Gardiner Read, Donald Martino, Ernst Krenek; former executive assistant composer for United Artist Music Co. (1964-1966); songwriter under contract; awards include Graduate Teaching Fellowship, Boston University (1966-1968); BMI Composition Grant for Doctoral Study, University of Southern California (1963); Composition Fellowship to Tanglewood (1968); commission from the Eastern Music Festival for composition for symphony orchestra and rock; recordings on all major labels. *Theoretical Studies*.

Harry Shapiro Juilliard School of Music; member, Boston Symphony Orchestra; faculty member, Boston University. *French Horn*.

Lois Shapiro B.M. (Peabody Conservatory of Music), M.M. (Yale University); Doctoral Studies at Indiana University; studied with Leon Fleisher, Gyorgy Sebok, Alfonso Montecino and Julius Herford; 1971 recipient of the Peabody Institute Alumni Award and the Harold Randolph Prize for Musical Achievement; recipient of an Associate Fellowship in chamber music at the Berkshire Music Center, Tanglewood (1970 and 1971); benefit solo concert for the Hudson Valley Philharmonic Orchestra, numerous solo and chamber music recitals throughout the New England area; winner of the Concert Artists Guild Award for 1977-78 and presented in a debut performance at Carnegie Hall; former faculty member at Smith College; instructor of piano at Wellesley College; recorded a record of solo piano works by Joseph Haydn and Maurice Ravel. *Piano*.

Russell Sherman B.A. (Columbia University); piano with Edward Steuermann; composition with Erich Itor Kahn; debut at Town Hall (1945); soloist with New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony; premiere performances of works by Schuller, Wolpe, Nono, Shapey; lecture/recitals on the complete Beethoven piano sonatas and the Bach Well-Tempered Clavier; former faculty, Pomona College, Claremont Graduate School, Music Department of the University of Arizona. *Piano; Chamber Music*.

Leonard Shure Graduate (Hochschule für Musik, Berlin); studied with Artur Schnabel; featured soloist with virtually every major symphony orchestra in the United States, including the New York Philharmonic, and the Cleveland, Detroit, St. Louis, Pittsburgh Symphony Orchestras; first pianist to perform at Berkshire Music Festival in Tanglewood appearing there with Serge Koussevitsky and the Boston Symphony Orchestra; master classes at the Aspen Festival, the Rubin Academy of Music in Israel; master classes broadcast over local television; former faculty, Boston University, Longy School of Music (1934), the Mannes School of Music, Cleveland Institute of Music, University of Texas; Lecturer, Western Reserve University; guest professor, Hochschule für Musik in Zurich; Regents lecturer, University of California (1969). *Piano*.

Gaït Sirguy Certificat (Conservatoire National Supérieur de Musique, Paris), M.M. (NEC); private studies in piano with Pierre Sancan, René Gorget-Chemin; numerous concerts and recitals in Europe and Brazil, including contemporary concerts with Music Center of Paris. *Repertory Coaching; Vocal Accompaniment*.

Gregory Smith *Music Literature*.

Louis Speyer Diploma *first prize* in Oboe (Paris Conservatory); conductor, chamber orchestras at Berkshire Music Center, Sanders Theater in Cambridge, Boston Pops concerts; music director, Berkshire Woodwind Ensemble; recipient, medal of "Reconnaissance Francaise," French Legion of Honor; medal of the Elizabeth Coolidge Foundation, the Library of Congress, for eminent services to chamber music; assistant music director, Berkshire Music Center at Tanglewood; former member, Boston Symphony Orchestra. *Oboe, English Horn.*

Jean Stackhouse B.M. (DePauw University) *with honors*; M.M. (University of Oklahoma) *with honors*; Member, Mu Phi Epsilon, Pi Kappa Lambda; Board of Directors, New England Piano Teachers' Association; member, Society for Ethnomusicology, National Dalcroze Society of America, Society for Values in Higher Education; SVHE Summer Seminar at Williams College (1975) delivered paper entitled "Sound Imagery from a Non-Western Culture" (South Indian Music for Study); Dalcroze Society Summer Conference faculty member, "Improvisation and Young Children"; Vocal accompanist in programs at NEC, Boston University, Gardner Museum, Wellesley College, and private studio work; studied Karnatic Music in Bangalore, India, and with David Reck at Amherst College; Piano faculty, NEC Preparatory School, 1961-present; Piano Pedagogy team teaching at Dana Hall School of Music, 1975-1977. *Piano Pedagogy, Piano Department.*

Robert Stallman B.M. (NEC), M.M. (NEC), Paris Conservatoire; studied with James Pappoutsakis, Jean-Pierre Rampal, Alain Marion, Gaston Grunelle; recipient of the Chadwick Medal (NEC) 1968; Fulbright Grant for study in Paris, 1968-69; Koussevitsky Fellowship for Tanglewood, 1970; C.D. Jackson Prize at Tanglewood, 1970; 1st prize winner of the National

Collegiate Artists Competition (U.S.A.) 1971; frequent appearances as soloist and in chamber ensembles here and abroad; State Department tours throughout Greece, Cyprus, Yugoslavia; solo appearances in Carnegie Hall, Carnegie Recital Hall, and over major radio network stations; member of the "Ariel Chamber Ensemble" (Boston), "L'Ensemble" (N.Y.), "Stallman-Allen Flute and Harp Duo"; faculty member of the Longy School of Music; recordings for the Library of Congress. *Flute.*

Eleanor Steber B.M. (NEC), Mus.D. (Bethany College, University of West Virginia, Ithaca College, Florida Southern College, NEC); performances with the Metropolitan Opera Company; conducts annual Master Classes and seminars in English, German and French song literature and opera repertoire; return to concert and opera stage (1973-1974) season; numerous concert appearances as well as teaching commitments in New York City and Boston. *Voice.*

Daniel Stepner D.M.A. (Yale University); studied with Steven Staryk, Nadia Boulanger, Broadus Erle; founding member, the Banchetto Musicale; member, Boston Museum Trio; concertmaster, The Civic Symphony under Benjamin Zander; numerous solo and chamber performances, most notably the complete piano and violin sonatas of Charles Ives with pianist John Kirkpatrick; recordings for Columbia, C.R.I.; faculty, Longy School of Music. *Baroque Violin.*

John Stewart University of New Mexico, B.M. (NEC), M.A. (Harvard University); composition with Robert Cogan, Earl Kim, Lukas Foss, Leon Kirchner; theoretical studies with Ernst Oster, Malcolm Peyton, Francis Judd Cooke, David Lewin, David Del Tredici, Harold Shapiro and Luise Vosgerchian; orchestral conducting with Frederic Prausnitz; choral conduct-

ing with John Ferris, John Aldis, and Eric Ericson; piano with Leo Juffer and Luise Vosgerchian; teaching fellow, Harvard University (1970-72); theory teacher NEC extension division (1971-73); choral director and theory teacher, Concord Academy (1973-77); composer of works for voice, mixed chorus, piano and chamber ensembles; composer-in-residence, Charles River Creative Arts Program (1975, 1976). *Theoretical Studies*.

Robert Paul Sullivan Attended NEC, Harvard Summer School, Universidad de Cervera (Spain); guitar with Hibbard Perry, William Sykes, Alexander Bellow; master classes with Oscar Ghiglia, Rey de la Torres, Emilio Pujol. *Guitar; Lute*.

Julia Sutton B.A. (Cornell University), M.A. (Colorado College), Ph.D. (University of Rochester); dance director, New York Pro Musica's "An Entertainment for Elizabeth," Pennsylvania Orchestra Association's "Renaissance Revisited," Colorado College's "The Descent of Rhythm and Harmony" (Florentine Intermedio-1589); editor, Thoinot Arbeau's *Orchésographie*, 1588 (Dover-1967); Phi Beta Kappa, Phi Kappa Phi, American Musicological Society; founder, Court Dance Institute of the Dance Notation Bureau; numerous publications in musicology and dance history. *Chairman, History and Literature of Music; Performance of Early Music*.

John Swallow Juilliard School of Music, Columbia University; trombone with Neal DiBiase, Davis Shuman, Donald Reinhardt; former member, Utah Symphony, Chicago Symphony, Chicago Lyric Opera, New York City Opera Orchestra; current member, New York Brass Quintet, Contemporary Chamber Ensemble, New York City Ballet Orchestra; faculty, Hartt College of Music; assistant professor of Music since 1964. *Trombone; Euphonium*.

Yoriko Takahashi B.A. in Musicology (Tokyo University of Arts); Diplomas in Piano from Toho Conservatory, Juilliard School of Music, and Akademie für Musik und darstellende Kunst (Vienna), the latter awarded with Distinction; piano studies with Aiko Iguchi, Leonid Kochansky, Rosina Lhevinne, Aube Tzerko, Bruno Seidlhofer, summer classes with Leonard Shure and Carlo Zecchi; winner, National Competition, Japan, and Casella Competition, Italy; concerts throughout Japan, United States and Europe; lecture-demonstrations throughout Japan; former faculty member, University of Oregon; presently member of the piano faculty, Dartmouth College; recordings for Orion. *Piano*.

Henry Augustine Tate B.A. Villanova University), B.A. (University of Pennsylvania), M.A. (New York University), M.A. (Trinity College in Dublin), Ph.D. (Trinity College in Dublin); head of Adult Programs at the Museum of Fine Arts in Boston; curator of Education, Worcester Art Museum; assistant chief, Division of Education, Philadelphia Museum of Art; lecturer, James Joyce Society (New York, Dublin), William Butler Yeats Symposium (County Sligo, Ireland), Boston University, Trinity College (Dublin), Rosemont College, Drexel University, University of Pennsylvania, The Cloisters (New York). *Humanities*.

Laurence Thorstenberg Graduate (Curtis Institute of Music); oboe and chamber music with Marcel Tabuteau; coaching under Rudolf Serkin and Marcel Moyse; principal oboe in chamber music at Marlboro Festival; major engagements with symphonies in Baltimore, Dallas, Chicago (Reiner), Philadelphia and Boston; formerly on faculty of Roosevelt and DePaul Universities and the Lehnhoff School in Chicago; current member, Boston Symphony Orchestra (English Horn, oboe d'amore,

oboe) recordings with the Chicago Symphony and the Boston Symphony. *Oboe; English Horn.*

Donald Teeters B.M. with honors in Organ (NEC-1958); graduate work at NEC with Donald Willing, Daniel Pinkham, Frederik Prausnitz; conductor since 1968 of Cecilia Society of Boston; organist/choirmaster since 1967, All Saints Church in Brookline; Tanglewood Fellowship (1966); formerly organist/director, St. Andrew's Church in Wellesley (1957-1967). *Organ.*

Masuko Ushioda Graduate (Toho School, Tokyo); studied with Joseph Szigeti in Switzerland, Mikhail Waiman at Lenin-grad Conservatory, Anna Ono in Japan; winner, Tchaikovsky Competition (1966); extensive concert activity throughout Eastern and Western Europe, North and South America, Japan, including virtually all major orchestras; appearances at Marlboro Festival and with Harvard Summer School Chamber Players; recordings for Angel, Toshiba, Melodiya. *Violin.*

Michael J. Walters B.S., M.S. (Ithaca College), D.M.A. in Conducting (University of Miami School of Music); further study, Academy of Music in Basel (Switzerland); conducting with Don Wells, Pierre Boulez, Frederick Fennell; composition with George Andrix, J. Clifton Williams, Warren Benson; former band director and instrumental music teacher in the Ithaca Public Schools, Long Beach School System, Commack South High School. *Conductor, Repertory Wind Ensemble; Music Education.*

William Warriner *Music Literature.*

Charles Wayne Performances with Clarence Profit, Nat Jaffe, Joe Marsala, Barbara Carroll, Phil Moore and his own trios;

performances and recordings with the Woody Herman Band, including "Summer Sequence" and the "Ebony Concerto"; member, original George Shearing Quintet from 1949-51; Music Director and Accompanist for Tony Bennett from 1952-55; composer and performer in the Broadway production of "Orpheus Descending", by Tennessee Williams; joined the C.B.S. staff in 1960 and played for the Garry Moore Show, The Merv Griffin Show, The Carol Burnett Show, The Ed Sullivan Show; composed score for a documentary, "Tribute to William Carlos Williams"; most recent performances with Joe Puma (guitarist) and Warren Chiasson (vibist); recordings with: Dizzy Gillespie, Lester Young, Sarah Vaughan, Gil Evans, Slam Stewart, Duke Jordan, Zoot Sims, Al Cohen, Joe Bushkin, Hank Jones; most recent recording is on the Progressive Label. *Jazz Guitar.*

Chester W. Williams A.B. in Music Theory (Oberlin College), M.A. (Harvard University); former instructor, Grinnell College; former assistant professor, Cornell College (Iowa); joined New England Conservatory Theory Department (1946); became dean (1953), then graduate and executive dean (1960); NEC president (1962-1967); conductor, Harvard Musical Association Orchestra; former vice president (Eastern Region) of the National Association of Schools of Music; past president, Massachusetts Music Teachers Association; chairman of the Board, Wellesley Community Orchestra. *Dean of Summer School.*

Lawrence Wolfe B.M. (NEC); recipient, Albert Spaulding Prize at Tanglewood (1970); member, Boston Symphony Orchestra, Collage-the Contemporary Music Ensemble of the BSO. *Double Bass.*

Rachael Worby *Music Literature.*

William G. Wrzesien B.Mus.Ed., M.Mus., Artist's Diploma (NEC); clarinet with Rosario Mazzeo; member, Philharmonic Woodwind Quintet, Boston Musica Viva; participant in Monadnock, Marlboro Summer Music Festivals; principal clarinet, Boston Philharmonia, Boston Ballet Orchestra; faculty, University of Lowell; chairman, Woodwind Department for the NEC Preparatory School; chamber music recordings for DGG, Musical Heritage Society, Delos, CRI. *Clarinet*.

Anna Yona University of Turin (Italy); radio commentator/director, Italian Hour, for Boston area radio stations, WCOP, WBMS, WESX, WLYN (1943-1950); translator of Italian plays and short stories, author of pamphlet on Italian idioms; former teacher, Cambridge and Boston Centers for Adult Education. *Italian*.

Benjamin Zander B.A. with highest honors (London University), Diplomas from the Academia Chigiana (Siena), Hochschule für Musik (Cologne); 'cello with Gaspar Cassado; studied at Harvard University; studied with Leonard Shure, Ernst Oster in New York; recipient of grants from the Harkness Foundation, the International Society for Contemporary Music; extensive concerts in Europe and recordings; conductor of the Boston Civic Symphony, NEC Youth Chamber Orchestra; former faculty member, Yehudi Menuhin School in London, Merrywood Music School in Lenox (MA). *Violoncello; Chairman, Chamber Music*.

Patricia Zander A.C.R.M., L.R.A.M., Royal College of Music, London; French government scholarship for study with Vlado Perlemuter and Nadia Boulanger; piano with Leonard Shure; chamber music and lieder recitals in the United States, Germany, France, and England; lieder and opera coaching; former faculty, the Merrywood School. *Piano*.

Gerald Zaritzky B.S. in Humanities and Science (Massachusetts Institute of Technology), M.M. in Theoretical Studies (NEC); studies with Robert Cogan, Ernst Oster; Woodrow Wilson Foundation Fellowship (1965-1966); former faculty, Rhode Island Governor's School for the Gifted in Music and Art, the Windhover School of the Creative and Performing Arts. *Theoretical Studies*.

Bernard Zighera Diploma with first prize in Piano, Diploma with first prize in Harp (Paris Conservatory); harp with Marcel Tournier; piano with Isidore Phillip, Santiago Riera; chamber music with Paul Chevillard, Lucien Capet; former member, Paris Conservatory Orchestra; concert tours in Europe and United States; first harpist, Boston Symphony Orchestra; Chevalier of the French Legion of Honor; judge, Conservatoire National de Paris Competition, International Harp Competition (Israel) (1965); faculty, Berkshire Music Center since 1940. *Harp*.

CALENDAR

1978/79

Mon. Sept. 4	Holiday (Labor Day) - Dormitory opens	Mon. Jan. 15	Holiday (Martin Luther King Day)
Sept. 5, 6	Orientation	Mon. Jan. 22	Second semester classes begin
Sept. 7-12	Registration and auditions	Mon. Feb. 19	Holiday (Washington's Birthday)
Wed. Sept. 13	First semester classes begin	Sat. March 17	Spring vacation begins
Mon. Oct. 9	Holiday (Columbus Day)	Mon. April 2	Classes resume
Thurs. Nov. 23	Thanksgiving vacation begins	Mon. April 16	Holiday (Patriots Day)
Mon. Nov. 27	Classes resume	Fri. May 11	Second semester exams
Tues. Dec. 19	First semester classes end	Sat. May 19	Alumni Day
Dec. 20-22	First semester exams	Sat. May 20	Commencement
Sat. Dec. 23	Christmas vacation begins	May 21-25	Auditions for promotion

Cover: *Tambura*, from the Conservatory's Keller Room Collection of antique and exotic instruments.

Photo by John Van Schalkwyk.

Cover design by Gene Haley

NEW ENGLAND CONSERVATORY
290 Huntington Ave., Boston, MA 02115

Non Profit Organization
U.S. POSTAGE
PAID
BOSTON, MASS.
Permit No. 57238

THIRD CLASS